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NEW METAL RULES

I've been listening to heavy metal since 1983, and my tastes go back to the very beginning—everyone from Zeppelin to Cream to Deep Purple. But I honestly believe that we're currently on the verge of a new metal Golden Age. Bands like Korn, Coal Chamber, Pantera and Sevendust are as good as any bands that rock and roll has ever produced. So for everyone who yearns for the great music of the past, all I can say is open your ears and listen to today's hard rock. I think you'll dig what you hear.

Mike
Portland, OR

Thanks for all the great coverage on bands like Orgy, Staind and Powerman 5000. A lot of magazines don't seem to know that these bands exist. All they want to talk about is how cool Trent Reznor is and how radical Korn



Kiss: Still on top.

is. Well, that's true, but let's never forget about all the young bands who are keeping the metal flame alive. Thanks to **Hit Parader** for giving them the kind of attention they deserve.

Ryan
Houston, TX

I'm a little confused about the direction in which hard rock seems to be headed. At one time I remember when metal fans used to chant "disco sucks," meaning that dance rhythms had no place in heavy metal. Now, with bands like Limp Bizkit, the line between rock music and dance music

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has been obliterated. If I want to listen to rap, I'll listen to *real* rappers. And I guess if I want to listen to rock, I'll have to listen to *real* rockers.

Brad
Toronto, Canada

Would you please do a big article on Creed? They're the best new band I've heard in years. I'm 17, but I know my rock and roll. Creed rule because they're not trying to be trendy or cool. They're just trying to be a great band, and they're succeeding.

B.J.
Hoboken, NJ

CLASSIC METAL ROCKS

Enough with these here-today, gone-later-today bands. You need to give more magazine space over to the great bands of today *and* yesterday. Do you know how many of the bands that helped create the metal empire are still alive and well? Let's see, there's Def Leppard, and Motley Crue, and Judas

Priest, and Iron Maiden and Ratt and... oh, you get the idea. But I wouldn't know about them from reading your magazine. At one time those bands kept you alive, and now you've turned your back on them. Shame!

Brenda
New Orleans, LA

Thanks for the great features on Iron Maiden. I didn't even know that the "original" band was back together until I read about it in **Hit Parader**. Also, thanks for supporting Kiss, Def Leppard and Motley Crue— they still rock!

Tom
St. Louis, MO

I just thought of something, and I felt I wanted to share it with your readers. I've been a rock and roll fan all my life. When I was a kid, Metallica was the

Limp Bizkit: Leaders of the pack.



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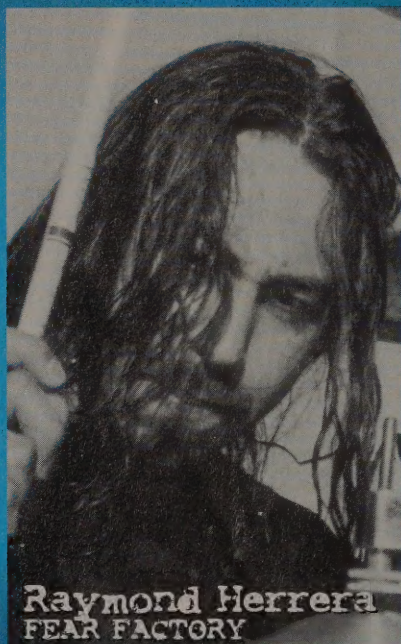
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Orgy: Fronting rock's new wave.

biggest band around. Come to think of it, they're *still* the biggest band around. Has there ever been a band that's aged more gracefully than Metallica? No messy breakups and reformations. No scandals and arrests. Just two decades of great heavy metal. Here's a salute to the once-and-future kings of the heavy metal world, Metallica.

Bruce
Bayside, New York

KORN DOES IT ALL

Korn rule! Every song they do is filled with so much power and so much passion. You can just feel their commitment in every word they sing and in every note they play. That's why they've become the most important band of their era. They've broken down the barriers, and created new rules of their own design. How many other bands can you think of who've ever done that? Maybe the Beatles. Maybe Nirvana. That's pretty classy company to keep if you ask me.

Sam
Tucson, AZ

I'm worried about Korn. They've been working so hard for the last few years that I think they're gonna burn out. That would be a great tragedy both for

them and for their fans. Hey guys, take a break, you deserve it. I love it that they've made two albums in less than two years. And I think it's great that they spend so much time on the road. But if that all translates into Korn getting tired of it all, then that's too heavy a price to pay.

M.K.
Worried in Detroit

Why do you insist on putting ugly bands like Korn or Limp Bizkit on your cover every month? Don't you realize there are beautiful musicians out there as well? Beauty is very important in the world. I like beautiful music and beautiful people. The music that Korn makes is ugly. The men in Limp Bizkit are ugly. Most rock and roll musicians are not beautiful. That's why I don't like most rock and roll. I like the lead singer of Bush—he's beautiful.

Millicent
Salt Lake City

Anyone who doesn't like Type O Negative can kiss my hairy, white behind. You got that? Good!

Moochie
Boston, MA

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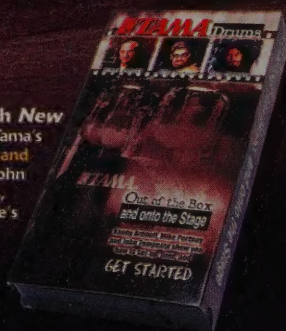
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FRONT PAGES

THE INSIDE SCOOP!

BY LOU O' NEILL, JR.

KORN KONFIDENTIAL: There is an old saying when you're rolling craps in Las Vegas. Basically, it goes something like this: When you're on a winning streak, well... let it roll. If Korn gets any hotter, they'll be needing asbestos pajamas, this for sure.

Now, as winter turns to spring, Jonathan Davis, Brian "Head" Welch, Field and David plus James "Munky" Shaffer are ready to launch their most ambitious tour ever. Let's put it this way, Korn's coming to your town in the not so distant future.

Meantime, even hard rock veterans are shaking heads over the mind-boggling number of CD's the band is moving with **Issues**. It debuted at No. 1 in the USA selling nearly 600,000 copies in six days.

We like the comment Korn yapper Jonathan Davis made to the men and women of the Fourth Estate. Quoth Korn, "It seems like a lot of bands are making albums every five years, instead of **every** year." And then, pausing thoughtfully, "We want to keep getting the music out to our fans." What a nice thing to say and what respect it shows.

DEADLINE: The Korn European tour is now official! It starts May 12th in Milan and wraps June 12th in Holland. Phew!

SECRET STUFF: That always outrageous guitarist in one of rock's oldest and most successful groups even out did himself the other night. He was painting Manhattan red when a fan thrust a 60's Telecaster through the window sniffing for an autograph. The guitar was clean, but the bemused rocker strummed the ax, took a liking to it and promptly ordered his limo driver to take off. The fan was shocked. No autograph and no guitar to boot. Who said you can get what you want? Hmmm...

QUICKIE QUIZ: Last month, we asked you to tell us what day of the week Anthony Kiedis of the Red Hot Chili Peppers was born. Ah yes, leap years included, AK entered into the world on a Thursday. And no, he did not have a tattoo. Did you know that the year 2000 is a leap year, too? This month, we'll show mercy. What country is AC/DC from? Duh.

ROCK WIRE REPORT: Addendum to Korn, Rapper Sean (Puffy) Combs didn't exactly care for the taunts the fans were throwing his way at the recent Gotham Korn concert...Don't invite the one and only Marilyn Manson and teenage siren Christine Ricci to the same birthday party. Said Marilyn, "She's going to need a few more stops at the salad bar if she really wants to look like my girlfriend." Nutty Marilyn has even posted it on his own website. Crazy world, ain't it!!

Three cheers for Eddie Vedder and the rest of Pearl Jam. The band will no longer work for the House of Blues Company after

it leaked out that the promoters were in cahoots with the scalpers. On the other hand, it has been going on for years... A Big Boy Scout honcho went whack-a-ding hoy when the "star" he hired to do holy songs did some very different things indeed at a recent British show. Many were astounded... Believe it or not, Flea is totally freaked out without his favorite pair of trousers. Some weasel sneaked into his dressing room in Milan, Italy, and downright pilfered the pants. Flea is frantic, "As mate-



Korn: Doing things their way.

rial possessions go, they are close to my heart!" Then Flea added, "They were taken out of a room where I meditate and warm up for the shows. It is a sacred place for me," Bulletin to the world: Whoever has Flea's pants, turn'em in! You can't make this stuff up!!

OVER 'N' OUT: It seems crazy, but Major League Baseball is ready to roll. Is it that the New York Yankees might "Three-peat 2000?"... Ozzy spent a small fortune, no a large fortune for his spanking new house in Beverly Hills. The man lives like a King... Courtney Love left barely a thing to the imagination at her recent video shoot. The directors were miffed knowing what Courtney was doing in reality would never find a way onto the tube. Talk about pushing the envelope.

Let's not forget, our buddy from Green Day, Mike Dirnt. He's 28 on May 4th. We expect 2000 to be a "comeback" year for the Dookie dudes. Watch 'n' see.

SEE YOU NEXT MONTH. Until then, remember: *Better to trip over your feet than to tumble with the tongue!*

CATCHED IN THE ACT

BY RUSS FRANCO

It's been said that image is everything in rock and roll. Just as Ozzy Osbourne...or Marilyn Manson...or Gene Simmons. Just don't ask Peter Steele. Type O Negative's hulking frontman has heard it all before; that his comic book-styled, muscle-bound, "Dracula From Brooklyn" routine is nothing more than a well-rehearsed "act," a carefully-crafted image created by a rather average guy (if any Schwarzenegger-like Rock God can be labelled "average") just hoping to escape the drudgery of his 9-to-5 day job. Well, all we can say is we don't buy it for a second! In fact, in Steele's case, he may indeed be *more* than his persona implies; with Steele what you see is what you get, 24 hours a day, 7 days a week. His larger-than-life aura exudes as he walks down the crowded streets of New York, it's present as he lurks in the band's dramatically darkened recording studio, and it's certainly in all its glory backstage prior to the start of any Type O concert performance.

While many rockers require precious time before a show to transform themselves into their "alter ego" stage personalities, such is definitely not the case with Mr. Steele. This six-foot six-inch mass of hard rockin' muscle arrives at every venue ready to go—and he leaves much the same way. Steele's persona is certainly no act, no mere rock and roll fantasy come-to-life. Rather, it is the physical manifestation of his beliefs and attitudes, many of which may clash with traditional Western cultures and values, but all of which Steele believes in his heart and in his soul. He envisions himself as some sort of modern day warrior, ready to take back America from what he sees as a corrupt government, and rename the nation Vinland in honor of this continent's original Viking discoverers. He is Conan The Barbarian come-to-life, a true heavy metal hero ready to rally his band's fans to fight for truth, justice and the Vinland way!

"I don't try to force my beliefs down anyone's throat," Steele said as he and bandmates Josh Silver, Kenny Hickey and Johnny Kelly prepared for that evening's performance. "But if people ask me what I think, I do tell them. I know that some of my statements have angered a few people, but I think that's good. When I say that heterosexual white males are discriminated against in America, I mean it. And when I say that the American government should be overthrown, I mean that too. I am not a radical—I'm just honest, there is a big difference."

Many of Steele's off-center political and cultural beliefs could be heard as Type O took the stage and launched into their well-paced, dramatic, ninety minute set. Drawing material equally from their three albums, **Bloody Kisses**, **October Rust**, and the recent **World Coming Down**, the band laid down a solid wall of sound that mixed their Beatles-inspired melodies with their Sabbath-like power. Blending crowd favorites like *Black #1*, *My Girlfriend's Girlfriend* with

new tracks such as *Everything Dies* and *White Slavery*, the show proved to be akin to a "greatest hits" performance from a band that somewhat ironically has never had any hits.

With many in the packed house singing right along with Steele's growled vocals, it was apparent that the group's occasionally controversial, often amusing, always intriguing tunes had won a hard-earned spot in the collective consciousness of their followers. This, however, was no mere rock and roll sing-along. Rather, it was the coming together of diverse and disenfranchised elements of American society—a group that would easily strike fear into the hearts of many if they had not shared their common bond of rock and roll. And through it all, Steele dominated center stage, his sleeves



Peter Steele:
"I don't force my
beliefs down
anyone's throat."

rolled up, his long black hair covering his face, clearly the focal point of everyone's attention. With his humongous bass swung low over his hip, and a perpetual grimace on his chisled face, Steele would offer his loyal troops an occasional comical quip, or a mild "thanks" at the conclusion of each song before leading the band into their next thickly-textured number. For most, it was more than enough.

"We're not big on putting on a whole act," Steele said. "Maybe someday when we can afford to really do it right we'll put on a big arena-styled show. But for now everyone's just gonna have to get off on what we do on stage, and that's just play our music as best we can."

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SITES & SOUNDS

BY JODI SUMMERS

ROCK ON THE NET

We always like your input as to which websites you like, which is why we bring you the **E-MAIL OF THE MONTH** from Jon— *Impbzktisbetterhnevry1@juno.com*: "Staind has a nice site, but I think Limp's official page is better. I am working constantly on a cool Limp page, and as a faithful Limp fan for about 2 years, I can say it is accurate on info and I am almost ready to upload it. I'll send you a link when I get it done so you can check it out, 'cause I love your magazine....later."

What web pages do you like? Post your info at: www.fan-rule.com/hitparader/site&sounds.

BAND OF THE MONTH—KID ROCK

Because Kid Rock is just about the coolest frontman 20 years this side of David Lee Roth, we wanted to see how the Kid looks online. The first thing we noticed, when we pulled up the Kid Rock listings on Yahoo!, was that Kid Rock fans cannot spell the word official—get it right—OFFICIAL.

The funniest thing is that they spelled the word wrong at the official site—they call it (sic) Kid Rock—the official site. It gets better after that. At: www.kidrock.com they ask, "Who loves you baby?" Then we get a big audio introduction. We liked it the first couple of times, but then went straight into the in-your-face table of contents. We meandered—into a forum called Need Your Help!!! to find out that Junior Member love-ofkid needed a place to stay when she went to see Kid Rock in

NYC. "I AM GOING TO BE BY MYSELF AND DON'T FEEL LIKE SITTING IN MY ROOM AFTER THE CONCERT. HELP!!!," she screamed.

The next spelling error could be found at "the Kid Rock Unofficial Page" located at: www.geocities.com/MotorCity/Track/2135/KidRock.htm. Beyond the linguistics, it's a pretty cool place. We are greeted by an old photo, and a pretty cool bio which says, "Kid Rock is an emcee/DJ from the small town of Romeo, MI, but he spent many of his formative years as 'the white guy' in Detroit... Rock was signed to Jive in the early '90's, releasing an album known as **Grits Sandwiches for Breakfast**. It featured production from Too Short, D Nice, D Square, Chuck Chillout and others... The main "hit" of the album was *Wax the Booty*, but unfortunately the LP didn't sell because they tried to turn him into a Vanilla Ice Cone..."

All the songs link to audio samples, which turn you on to music you'd have a tough time finding otherwise. The Web Professor gives this multimedia presentation on Kid Rock's history.

"CJ & Dan's Unofficial Kid Rock Page" at: www.angelfire.com/fl3/kidrockcj/ greets you with the finger and some rad pix. We found a button for rumors and went on a gossip hunt. We were privy to info like: "Did Kid get Midori pregnant? I don't know. He likes women and sex. Who knows." and "Did Kid sell his home? Yes, he did. That's true, I heard it a few weeks ago. Where he is going I do not know. One person said

The Drums That



CHAD SMITH
Red Hot Chili Peppers



JOHNNY KELLY
Type O Negative



IGOR CAVALERA
Sepultura



JIMMY DEGRASSO
Megadeth

possibly CA. Another said Rochester Hills. This I really do not know."

At the "Kid Rock Attic" : www.geocities.com/Colosseum/ISlope/6996/kid_rock.html we were offered this piercing rumor: "Kid Rock to WCW Wrestling? There is a rumor going around that Kid Rock is on his way to WCW Wrestling... Will Kid wrestle or perform?"

Under the "Kid Rock MP3's" we found listing for "Bawitdaba, Cowboy, Devil w/o a Cause, Bullgod, all links had been killed— it declared: "You are not authorized to view this page!"

Kid Rock: Making his presence known.

Searching for music at: www.audiofind.com, we came upon "Kid Rock— I Am The Bullgod.mp3; It was raring to download.

YOUR ATTENTION PLEASE

FY Pearl Jam has a great grasp on online. At www.tenclub.net, Pearl Jam's usually secretive frontman Eddie Vedder announced that Pearl Jam will use their fan club website as a clearinghouse for unreleased and rare material, including live shows, radio broadcasts and even studio demos. Eddie wrote, "[The website] could be a great place to find things out of the ordinary, and not be faced with the unreasonable price of bootlegs."

Got a site you want us to know about? E-mail Sites & Sounds= soundgoddess@fansrule.com.



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Pearl

The best reason to play drums.

PICK HIT

BY JOHN FOSTER

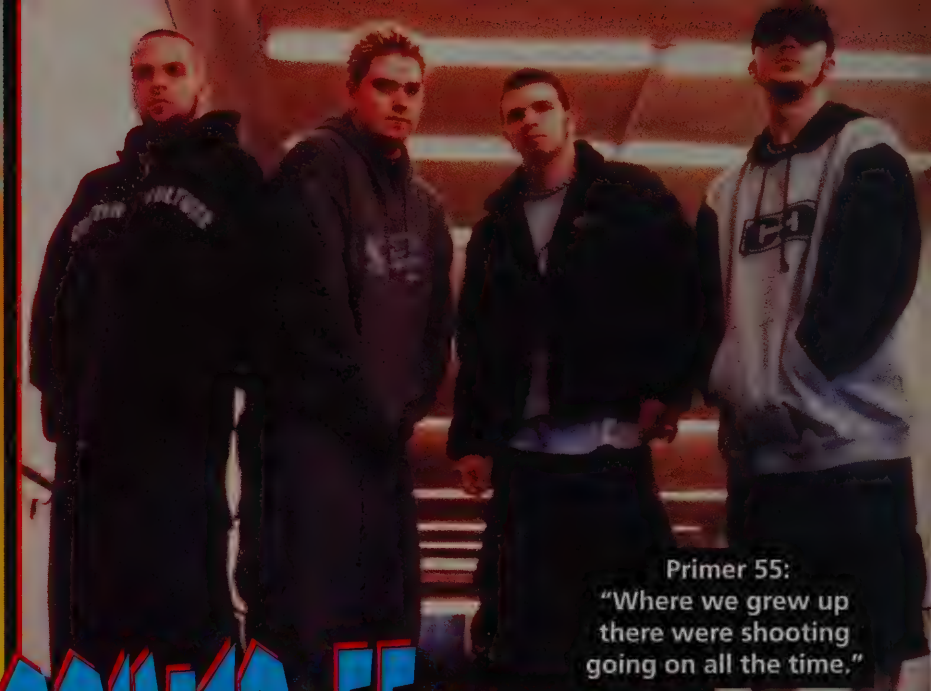
It certainly isn't adding much to society's understanding of the contemporary music scene to state that over the last five years the once-divergent worlds of heavy metal and rap have become unified. Thanks to the ground-breaking work of bands like Korn, Rage Against The Machine and Limp Bizkit, those who used to scorn the heavy beats of metal for the more danceable rhythms of rap have begun to realize that these two distinctly different musical styles can work harmoniously—especially when placed in the proper hands. Thus, in the year 2000, a new generation of bands have begun to emerge—groups that have grown up under the pervasive shadow cast by their rap/metal forefathers. One of the most notable of those bands is a young quartet out of Memphis who go by the name of Primer 55. On their debut album, *Introduction To Mayhem*, vocalist J-Sin, guitarist Bobby Burns, bassist Mike "Jr." Christopher, and drummer Josh McClain have created an infectious, heady blend of hard rock and hip-hop elements that seems destined to add another evolutionary step to the shotgun marriage of rap and metal.

"We know the hip-hop/metal thing is real for us," J-Sin said. "We make it true, we make it real. Kids will be able to see through the bands that are just up there posing. The bands who aren't real just aren't gonna last. There are people just wearing the clothes, but their fans are the kids who are listening just because the person next to them is. They won't last any longer than MTV and radio support them. People can say whatever they want about us and the other bands out there right now. We know what we're doing. We know where it comes from, and we know how it got there."

Where it's "comes from" for Primer 55 is the mean streets of Memphis, where the band was born three years ago. With J-Sin's

background squarely in the hip-hop camp, and Burns supporting the Kiss/Sabbath side of the group's musical equation, Primer 55 made quite an immediate splash on the often-predictable Memphis rock scene. In a part of the nation known more for its country crooners than its cutting-edge rock sensibilities, this unit cut a wide swath through the Tennessee club circuit, drawing the attention of record labels and other bands (including Sevendust, Soulfly and Puya) along the way.

"Memphis is a strange place," Burns said. "Memphis still has a lot of racism, and shows a 'this person hates that person' mentality. I wasn't raised that way. But when we first got together and started rehearsing in downtown Memphis, we found ourselves gettin' in all kinds of trouble. We became targets just because we looked and acted differently. People in Memphis don't like that. Josh once had his shoes stolen from him at gunpoint. There were the junkies, and the hillbillies in their



Primer 55:
"Where we grew up there were shootings going on all the time."

PRIMER 55

"WE KNOW THE HIP-HOP/METAL THING IS REAL FOR US."


pickup trucks and even the college kids who would come down there waving their rebel flags. There were car chases and shootings goin' down all the time. Living with that made us who we

are—and that's what *Introduction To The Mayhem* is all about."

In style and approach, Primer 55 seem destined to make a big mark on the rock and roll world. With a sound filled with anger and frustration, on songs such as *Something Wicked This Way Comes*, *Chaos* and *Set It Off*, this unit pulls no


punches in their quest to deliver the most intense, dramatic and "real" musical attack they can muster. While at times their approach seems to lose a bit of steam when they momentarily shift gears from metal to funk to rap, throughout *Introduction To Mayhem*, Primer 55 manage to deliver the goods—and deliver them with the kind of maximum impact they've worked so hard to achieve.

"Our lyrics are real, about stuff we see going on around us every day," J-Sin said. "It's stuff that everyone can relate to. We're not going to use the word 'cookie' just so our song can rhyme. That's not what it's about for us. Do we sound pissed? Maybe. But that's just the way it is."



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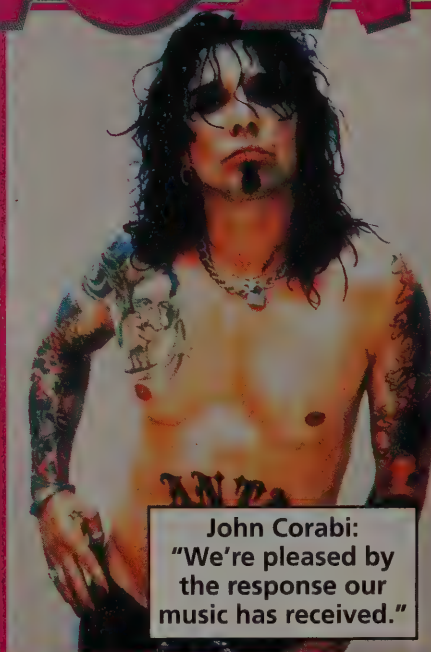
There's always been something magical about the sound of a great guitar solo... of a killer vocal riff... of a song that takes your breath away. No one knows that better than the guys in Union, a band comprised of an eclectic assortment of rock and roll veterans, some of whom have been this-close to superstardom during their varied musical pasts. Featuring the talents of ex-Kiss guitarist Bruce Kulick and former Motley Crue vocalist John

"There's a very big sound on this album; it's bigger than the first one."

UNION



Bruce Kulick:
"This band is powerful, yet melodic."



John Corabi:
"We're pleased by the response our music has received."

Corabi, along with bassist Jamie Hunting and drummer Brent Fitz, Union features an unmistakable rock and roll pedigree. But as displayed throughout this unit's second disc, **The Blue Room** (which follows on the heels of their self-titled 1997 debut), there's more to this hard-hitting group than just an interesting past. With timeless songs that instantly stick to the soul, and musical instincts honed to a cutting sharpness during their diverse experiences in the contemporary music world, Union is a band that both proudly wallows in hard rock's glorious past, and seems well prepared to lead the form towards its promising future.

"Union is powerful, yet melodic," Kulick said. "We make the most of what we do best; there's a very big sound on this album, bigger than on our first album. There's something very powerful about John's vocals, and there are a lot of layers with the gui-

STANDING PROUD

BY ROB ANDREWS

tars. I'm very pleased with the over-all vibe of us just sounding sonically very, very... big."

So perhaps Big Rock is the best way to describe the music that Union brings forth. Indeed, it would be hard to deny that on such tracks as *Do Your Own Thing* and *Everything's Alright* these guys pull out just about every musical trick at their disposal in order to make sure that their efforts are as tuneful, powerful and memorable as possible. Aural images of such greats as Aerosmith, Cheap Trick, and even (dare we say it) the Beatles come to mind as the various songs that comprise **The**

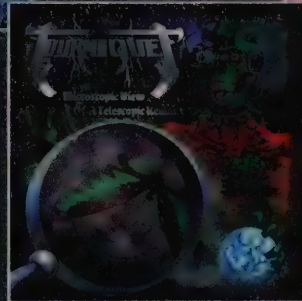
Blue Room stroll by. Make no mistake about it, however, this is clearly a band also determined to be as au-courant as possible, a group that desperately *wants* to make a mark on the Y2K world. They know where their strengths lie, and it's *not* in cranking out pseudo-rap/metal ditties. They'll leave that to others, but these Union guys sense that there's still a large and loyal audience out there just waiting to jump aboard their musical train.

"We had no intention of making this album sound like Limp Bizkit," Corabi said. "That's not what I grew up listening to. To my way of thinking a lot of the great bands, groups like Zeppelin, the Beatles, Hendrix, all had the ability to combine many different types of music—hard rock, blues, psychedelia—into what they were presenting. That's what we're trying to do too, though when all is said and done it's all pretty much straight-ahead rock and roll."

Though they clearly want to keep everyone's focus on the future, it's hard to ignore the pasts of Corabi and Kulick. For those of you who may need a quick refresher course in rock history, after starting his rock and roll sojourn with the mildly popular late-'80s hair-rock band the Scream, Corabi briefly moved into the vocalist slot in the *ultimate* hair band, Motley Crue, where he replaced Vince Neil for one album and tour in the mid-'90s. For his part, Kulick spent more than a decade as the "other" guitarist in Kiss. While he was never fully able to shake off the lingering aura of once-and-future Kiss axe master Ace Frehley, Kulick contributed some of most memorable riffs and solos in Kissstory. But today, both these veteran rockers have clearly placed their pasts in the memory file, and shifted their focus to what lies ahead

for Union. They know the often harsh lessons they learned along the rock highways will always serve them in good stead, but the time to move on has arrived, and Union is clearly their vehicle of change.

"**The Blue Room** really shows the growth in this band," Kulick said. "Sometimes we're judged by our past associations rather than our current approach to music. If it turns you on that I was in Kiss, that's great. But this isn't a Kiss record. Just check it out, we think you'll like what you hear."

[illegible]

THE QUIET ROOM, THE CROWN, FLESHCRAWL, and KING'S X



HARD ROCK HAPPENINGS

THE LATEST GOSSIP

BIZKIT BUZZ: Despite a hectic schedule that has kept them busy non-stop since the release of their latest album, **Significant Other**, it seems as if the boys in Limp Bizkit want to get back into the recording studio. According to sources close to the platinum-covered quintet, Fred Durst and the boys have put together about 15 new songs in recent months, and will begin recording them as soon as their schedule allows. "They want a new album out by summer," our source said. "Whether they

can pull that off remains to be seen."

PANTERA UPDATE: Following a number of personal setbacks that delayed the completion of their new album, the members of Pantera finally seem to have everything rockin' in the right direction. Those who have heard the still-untitled new collection, state that it is the heaviest disc the band has made since **Vulgar Display Of Power**, and should emerge as the most in-demand Pantera album of all-time. But for their part, these Texas



Kiss: Alive again?

Tornadoes are just takin' thing day-by-day. "We don't listen to the hype," said guitarist Dimebag. "We just play rock and roll."

CHERRY PIE: The tour offers keep rolling in for Buckcherry— including some from the biggest bands in the hard rock world. But this hard rockin' quartet now face the difficult task of deciding between taking advantage of these income-deriving offers, or going back into the studio to begin work on the second album. "It's a tough call," said vocalist Joshua Todd. "We want to stay on the road because we're having a great time and the record label is still behind the album. But we also realize that we've got to think long-term."

G N' R REPORT: So the ever-unpredictable Axl Rose has finally decided to release **Chinese Democracy** upon us. He's even decided to take his reconstituted version of Guns N' Roses on the road. But the question now becomes, where does Axl go from here? Already there is demand for a G N' R "reunion" featuring Slash, Duff and the rest of the original West Coast wildmen— but so far Rose has stayed the course, indicating that his present unit is the one-and-only Guns N' Roses. We'll see how this mini-drama eventually plays out.

CRUE UPDATE: Tommy Lee is long gone (apparently not to return). Their recent live disc died a quick chart death. Interest in their actions appear to be at an all-time low. But none of this has seemed to have any detrimental effect on the musical plans of Motley Crue. The band (Nikki Sixx, Vince Neil, Mick Mars and Randy Castillo) is now back in the recording studio, with plans to have a new disc done by summer. "We've done

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the 'past' thing with the 'hits' collection and the 'live' disc, said Sixx. "Now it's time to look ahead. And having Randy in the band has been great. He's so laid back and easy to work with that it's made it a pleasure to make new music."

KISS ALIVE?: Kiss has recorded a number of recent shows (including their New Millennium's Eve show a few months back) with the intent of releasing an **Alive IV** set to correspond to the commencement of their new tour. The Awesome Foursome seems to have put some recent problems (most concerning the status of guitarist Ace Frehley) behind them and appears ready to rock the 21st Century much as they did the last one. While the band's members all seem to have their futures well planned (including production stints, stage acting gigs and solo bands), for the immediate future Kiss continues to rule!

VAN DAVE?: Oh the rumor mill is buzzing again concerning reports that Van Halen's record label is "pushing" the band to try and reconcile with one-time singer David Lee Roth. While the band's last attempt to work with the Diamond One back in 1996 led to almost immediate disaster, those in the rock world have learned to never say never when it comes to possible working relationships. Our bet is that you'll never see Roth and Eddie VH in the same recording studio again... but as



Axl Rose:
Both guns blazing.

we all know, stranger things have happened.

KORN STUFF: Korn continue to amaze and astound all who see them on stage as they tour the world. The power and energy contained in the music featured on their latest disc, **Issues**, has served to overwhelm everyone who's heard it. On stage the music has taken on an even more angst-tinged feel, a fact that makes the band members extremely proud. "When we get up there in front

of a crowd, there's an energy that just makes everyone go crazy," Fieldy said. "You never know the kind of reaction new music will have until you start playing it in front of the fans."

BUSH BLABBER: According to those in-the-know, Bush have been less than thrilled by the initial reaction afforded their latest North American tour. While the band originally hoped to take the next great step up to arena-sized venues on this road outing, the fact is that they've had to content themselves with smaller halls. And while the crowds who've shown up have supported the band loudly and proudly, it appears that Bush have been a little disappointed by their inability to become the kind of live force they've always wanted to be.

OZZ BUZZ: Ozzy Osbourne has reassembled his most recent solo band (the one featuring guitarist Joe Holmes) and has begun recording the material that will comprise his first solo disc in nearly four years. Of course, the Ozz has been far from idle during that time, having toured the world for the better part of two years with the legendary Black Sabbath. But with the Sab gig now officially dead and buried, it's time to get his highly successful solo career back on track. "This is going to be a great album from Ozzy," said a label contact. "He's been writing on-and-off over the last few years, and has some incredible material ready to go."

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RAGE AGAINST THE MACHINE

MUSIC WITH A MESSAGE

BY P.J. MERKLE

During their '90s reign as the kings of politically-inspired metallic rant, the members of Rage Against The Machine learned many important lessons. But throughout it all, perhaps the paramount bit of knowledge they've acquired is that there's no such thing as bad press. When reports filtered through the rock wires late last year indicating ever-so-clandestinely that the band had survived a series of internal battles just prior to the release of their latest disc, **The Battle Of Los Angeles**, they laughed it off. When stories of supposed conflict between the group and their record label recently filled the European press, this L.A.-based unit just shrugged their communal shoulders in bewildered acceptance. And when some reviewers of their latest disc focused more on their decidedly left-wing lyrical rhetoric than on the album's diverse musical brilliance, vocalist Zack de la Rocha, bassist Y Tim K, guitarist Tom Morello and drummer Brad Wilk just took it all in stride.

Evidently when you happen to be in one of the biggest—and most controversial—bands in the world, you've got to learn how to let certain things, such as an unpredictable media, just slide like water off the ol' duck's back. During their time together—which in all honesty, has included more than its share of volatile moments—this power-packed quartet has learned the truth behind the time honored axiom, "Love us, hate us, but never ignore us." They've learned the often harsh lesson that if you want to live your life in the rock and roll spotlight, and you want to fill your music with messages that ripple with political discord and societal anger, then you just might have to pay the consequences.

"We've learned to laugh at a lot of what is said and written about us," Tim stated. "It happens that we got along so

well while we were recording this album that we couldn't help but be amused when we started to hear about some of the problems we were supposedly having. But maybe that's what happens when a lot of people wonder what you're up to, and why you take so long between albums."

It just-so-happens that this tempestuous foursome release a new album about as often as we hold presidential elections, a fact that leaves plenty of time between discs for innuendo, rumor and idle speculation to creep into everyone's Rage perspectives. Indeed, four years separated the appearance of **The Battle Of Los Angeles** from its multi-platinum predecessor, **Evil Empire**. And not so ironically, an equal amount of time passed from the time that album hit the streets to back when the group's self-titled debut effort first introduced Rage Against The Machine to the metal masses in 1991. But having heard all of the recent rhetoric concerning their supposedly unstable band welfare, their music, and their political direction, this group feels it's time to finally set the record straight. And rather than following the traditional rock and roll formula of letting their music do the talking, the members of Rage Against The Machine seem to sense that the release of their eagerly anticipated disc now presents them with the ideal opportunity to support some of the my-

"We've had the chance to see the best—and the worst—the world has to offer."

from the reality concerning their often misunderstood unit.

"We are very serious about our music," Tim started. "But we also have a sense of humor. This band. We have a great time when we're playing. I don't want people believe that we do it to argue about politics and to convince everyone we have to sound our beliefs. Hey, that would be interesting—but it's just not the way it is."

The "way it is" for Rage seems to be their unique ability to create a nearly perfectly balanced blend of musical drive, personal dynamism and political activism. As shown

throughout **The Battle For Los Angeles**, this is a unit that has

their fingers firmly placed on the pulse of contemporary

American society—albeit finding it to be a very

liberal pulse that

often seems to venture beyond the

superficial

"good life"

that our Y2K-

obsessed society is supposedly

enjoying.

Despite the ever-booming stock

market, despite the relative peace that we maintain, and

despite the high standard of living that those living in the good ol'

U.S.A. seemingly accept as part of our birth-right, the members of Rage

still see the myriad inequities housed within our societal structure. They see the

problems of immigrants and the poor. They feel the pain of the oppressed and

the hungry. They strike out against those who choose to deny freedom to those

who seek it. On such new tracks as *Guerilla Radio*, *Voice Of The Voiceless* and *Calm Like A Bomb*, Rage rages against

many of society's ills—and they do so as only they can.

"What a lot of people probably don't realize is that Zack really studies

these issues before he writes a song or speaks out about them," Tim

said. "It's not like he just goes into the studio and rants. That's the last

thing he would ever do. I've

known him since we were

together in high school, and over the

years, he's really matured and grown in the way he approaches

these important issues.

Tom Morello:
New-age
guitar god.



**"WE'RE VERY
SERIOUS ABOUT
OUR MUSIC, BUT
WE ALSO HAVE A
LOT OF FUN."**

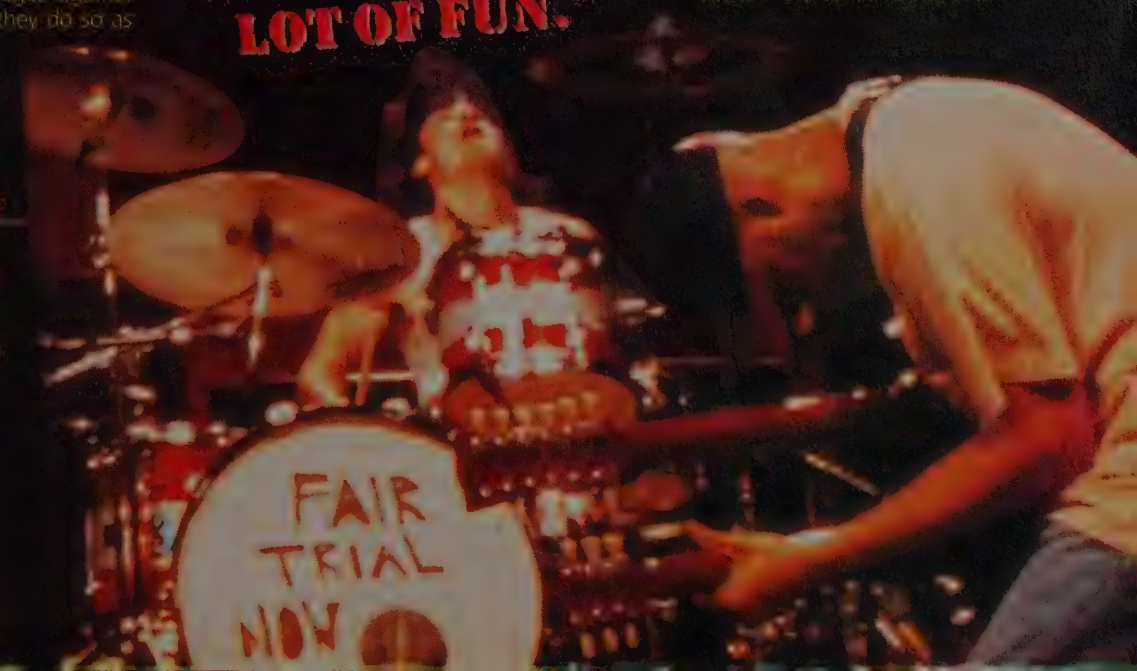
I'm the president of Tom—his really talented education on a lot of important matters, and I'll always be thankful to him for that.

With the immediate chart-topping success of **The Battle Of Los Angeles** (which, by the way, draws its provocative name from some graffiti the band spied emblazoned upon an El Lay wall), Rage Against The Machine has now turned their attentions towards unleashing all of their pent-up energies upon the tour trail. Already the band has undertaken a brief, small-venue plying in a number of major U.S. markets, but their full-scale, world-wide invasion has only just begun! Throughout Year 2000, this Machine will be blazing a path across the highways and byways of Planet Earth, speaking out against human inequities and social injustices—while having the time of their lives.

"We do have a good time with one another

when we're on the road," Tim said.

"Why else would we stay out there for a year at a time?" A band like this gives you incredible opportunities to visit places that you might never otherwise dream of seeing. It's been an incredible opportunity for all of us to see the best—and sometimes the worst—the world has to offer."



Slipknot is bizarre. Slipknot is weird. Slipknot is strange. Slipknot is a nine man mutant army comprised of 0,1,2,3,4,5,6,7 and 8 (perhaps better known as DJ Sid Wilson, drummer Joey Jordison, bassist Paul Gray, percussionist Chris Fehn, guitarist James Root, sampler Craig Jones, percussionist Shawn Crahan, guitarist Mic Thompson and vocalist Corey Taylor.) In the relatively short span of time that has now elapsed since the release of their self-titled debut album, they have created a unique style of metallic mayhem that has managed to set the music world on fire! As they stand on stage dressed in their *Clockwork Orange* coveralls, their faces shrouded by an array of self-made tribalistic masks, emitting a sound that has been dubbed everything from "L.A. non-metal" to "Ultra-violent death-hop," you can't help but wonder where these Iowa boys made their radical turn in the "wrong" direction. But all such words mean little to the members of Slipknot. Following their headline-grabbing stint at last summer's Ozz Fest, and their acceptance by the hard rock underground as the form's latest "saviors", these heartland rockers have proven their metal mettle time and time again. Recently we caught up with Taylor to learn all we could about the unusual band known as Slipknot.

SLIPKNOT

BY THE NUMBERS

BY FRAN STRINE

Hit Parader: First there was Ozzfest. Then, the Livin' La Vida Loco tour. Coming from a small town, it seems like a long shot for a band from Iowa to succeed like Slipknot has. What are your thoughts on that?

Corey Taylor: It's pretty amazing, it was something I dreamt about when I was a kid. But, I always knew it was going to happen, you work your ass off, you give something special to people. You're going to get something in return. To go on tour with Black Sabbath and Slayer, who I grew up listening to, it was like "Oh my God!!" It was amazing!

H.P.: What are the masks about? Could it be you're hiding your identity like Kiss?

CT: It's weird man, when people recognize us without our masks on we will sit and talk with them. We're not afraid of who we are, Slipknot is that, where with Kiss it's a 24/7 kind of thing. When we're on stage that's who we are. The mask thing isn't something we sat down and said "Okay, we're going to do this gimmick thing to sell albums." We started with the music first, the mask thing is something that happened in the basement, it clicked and we said, "What can we do to make our music more insane?" Then the coveralls came in. We got so sick and tired of the whole music is product stuff, like, "What's my new hair style of the day?" This is my name" or like "I'm from so and so." The music should be first and foremost!

H.P.: Being from Iowa, how did nine talented musicians that are on the same page, hook up to form Slipknot?

CT: Being from Des Moines, I understand it. Des Moines is kind of like a graveyard with buildings shooting up from it. It's a tiny place, like two hundred thousand people, with a majority being old people. It's got the second highest concentration of old people in the country. Try being a fifteen-year-old in that kind of puritanical, totalitarian environment. There's nothing to do there at that age except rage! You're going totally nuts inside. I don't want to say it made us who we are, but it played a hand in the development of this band's attitude. It made us work three times as hard for it, because nobody knew what to do with us. We would play in some tiny club, in front of twenty people. We're killing each other, and these people wouldn't know what to look at first, but the music stayed with them. That's what we worked our ass off for, we all came up in bands with each other, so we all knew each other. We were the one's watching each other play, it was natural. We were the one's in our bands that set us apart. The one's that would stay out 'till two in the morning hanging up flyers. We were the one's that would get up in the middle of a kick ass dream and say, "I've got an idea for that song." That's why it was easy for us to find the people with the common goal and dream, instead of a band we're a family. We're an army if you want to



**"WE'RE NOT AFRAID OF
BEING WHO WE ARE."**



Slipknot: "The word about us is spreading, and the shows are getting crazier."

get down to it.

H.P.: You guys have sold a lot of albums without the aid of radio or MTV. How does that feel?

C.T.: It's pretty crazy, man! I don't even know how to describe it any more. At first, I was giddy, but now it's gotten insane. Like you said, no air play, no MTV, none of that stuff. We've been going out and doing it all ourselves, working our asses off, and kids are getting behind it. And it shows in the sales. It's pretty flattering. It's also humbling in a way because a lot of kids feel the same way we do. They're tired of getting messed over, tired of having their hopes up on a band and getting let down. I can't count how many times that's happened to me. You bring this out on the road, you put all these emotions on this album. People really draw on it. There's aggression, sadness, all this sick stuff the fans relate to. And at our live show, kids go away saying, "You've got to see this band!" We love it when people don't know what to do with us, it makes us go off harder. It's getting to the point where the word is spreading, and the shows are getting crazier. The kids are venting out. That gets in the air, and we're breathing it in. It's like death in the air. It's like this little cycle, we feed it in, they give it back to us, we keep pushing it back 'till the last note is hit. Kids haven't had a band like that in a long time.

H.P.: The next Millennium is here. What is Slipknot going to do in Y2K?

C.T.: Destroy everything! We're taking over and there's nothing anybody can do about it! I'm telling you, it's going down. Nobody messes with The Knot, The Knot does the messing!!

Hair of the Dog

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Back in November, right before the release of their latest album, **Issues**, you couldn't wipe the smug smile off of Korn's collective face. These guys knew they were sitting atop a keg of musical dynamite, and they couldn't wait to let it explode upon the Korn-starved masses in all its unfettered glory. Wherever they went, whomever they spoke to at that time, the same question kept popping up over and over again for Jonathan, Head, Fieldy, Munky and David: "What does the new music sound like?" Rather than letting their devoted following in on their little rock and roll secret, the group's members simply kept their Cheshire Cat smiles firmly in place, and replied, "You'll just have to wait and see... but you won't be disappointed."

scene. Much like the Beatles in the '60s, Led Zeppelin in the '70s and Nirvana in the '90s, Korn has now emerged as a vital societal force that through the sheer innovative brilliance contained within their hard rocking rap/metal efforts has changed the very nature of the rock and roll landscape.

"It's great that we're being compared to some great bands," Head said. "I think we have a long way to go before we can seriously be compared to any of them, but it's still cool. I hope we can be an inspiration to today's kids the same way some of those bands inspired me. I remember listening to Queen, and realizing that I wanted to be a guitar player. AC/DC, Ted Nugent and even Billy Joel had a big impact on me too. I'd listen to their music, and I'd say to myself, 'I want to do that.' If our music can

who puts down arena rock. I grew up on it, and I still love it."

With their tour already a sold-out smash from coast-to-coast (and demand for Korn reaching all time highs in foreign ports-of-call), it would seem as if these Cali-based rockers have their famed Midas touch in full working order. Everywhere you turn these days, the sound and image of Korn seems to be there, waiting to assault your senses. From magazine covers, to radio playlists to their recent Fred Durst-produced MTV video, it certainly appears that as we warm up to the new Millennium, Korn are at the very peak of their incredible powers.

"It's great that there's so much attention being focused on us, but to be honest, I'd be happy if this record sold as much as the first three," Munky said.

Korn

MAKING THEIR MARK

BY RANDY VOLKER

"I think our confidence in this album has been fully justified."

"We didn't want to tell everyone how great this album was," Fieldy said. "We wanted them to hear it and make up their own minds. We felt we had come up with the best album of our lives, and we didn't want to do or say anything that would prejudice anyone's opinion, one way or another. All we told 'em, is that if you liked Korn before, then you'd probably love us now. I think our confidence has been justified."

Indeed it has! In the time that has now passed since **Issues** first emerged on the rock scene, it has proven to be Korn's most controversial, powerful and critically lauded effort to date. With its thematic approach, and raw, often painful lyrical message, the disc has both surprised and delighted the rock world, in the process solidifying this unit's hold on the title of The Most Influential Band Of Their Era. While that was never a title that Korn either sought or particularly desired, as each of their albums—**Korn**, **Life Is Peachy**, **Follow The Leader** and now **Issues**—has emerged as a bigger and bigger commercial success, and each of their songs has enjoyed an ever-increasing impact on mainstream society, such a moniker has been bestowed upon them by a grateful contemporary music

have that kind of impact on anyone, then that's really great."

All Korn really had to do in order to judge the kind of on-going impact they've had on the rock world was look at the piles of responses they received for their "Design the Cover of **Issues**" MTV contest. Thousands upon thousands of letters, packages and parcels arrived at the band's headquarters, each holding a carefully constructed homage of fan devotion directed at the very heart of Korn's ever-expanding appeal. When they finally selected the "broken doll" cover submitted by California native Alfredo Carlos, the unique link that has long existed between Korn and their following was further solidified. Now, as the band prepares to gear up for what promises to be their biggest, baddest, boldest tour yet, the band's members can't wait to even further expand the Korn/fan relationship.

"We're doing everything we can to be as fan-friendly as possible," Davis said. "We're doing some new stuff on the internet, and we're playing a few shows at smaller venues so we can still get up-close with some people. But we like playing the big places—it's exciting for everyone. I'm not one of those people

"But success is a strange thing for us. We just can't sell a lot of records, or be part of a really big tour and call ourselves a success. For that, something has to touch us inside. We've got to be happy with the music, and with each other. When that happens, we feel like we've been successful. Everything else is just a nice extra."

With its somewhat controversial contents, and its ever-intense style, **Issues** is obviously an album that has satisfied the members of Korn on every imaginable level. Of course, as one might expect for a band of their high-profile stature, not all their fans, nor all of the media, has embraced the new disc's somewhat somber tone with the same degree of excitement. But a few negative words, or a diverse flow of opinions, have little impact on this unit's perspectives on life, love or their rock and roll careers. As far as Korn is concerned, as long as they can keep stirring things up through their bold mix of street-wise rock and roll reactants, all is right with the world.

"It's nice that this record has caught a lot of people by surprise," Fieldy said. "That was one of our goals from the moment we first went back into the recording studio. We didn't want to give everyone exactly what they expected. We never wanted to be a band that did things in a conventional or predictable way. We like doing things that everyone says can't be done or shouldn't be done. When we do 'em, and we do 'em well, there's really an extra feeling of satisfaction involved."



JONATHAN DAVIS
HIT PARADER

They pride themselves in being one of the rudest, crudest and lewdest bands ever to come down the rock and roll pike. Their manager is a part-time dominatrix in New York's notorious Greenwich Village. And their sound is a bastardized synthesis of the Ramones, AC/DC and Motorhead. Who the hell are we talking about? A band

ever listened to early Kiss, classic AC/DC or vintage Sex Pistols (and would you be reading this if you haven't?) you've heard most of this stuff before in one form or another. But great rock and roll has *never* been about invention or creativity—it's been about the dissemination of raw, unadulterated power. And the Unband

few years ago, and we have every intention of making the most of it. We've got a good label behind us now, and they have given us total freedom to be exactly who and what we are. We're not hard to figure out, that's for sure. And all we know is that if you like to party and do the fun things in life then you should come out to see us. I think we'll all have a pretty good time."

Now that they've conquered New York, the members of the Unband have set their heavily metallic sights on the rest of the world. They know it's gonna be a slow process, and that they're bound to meet a

UNBAND KEEPIN' IT SIMPLE

BY ALAN JACOBS

called the Unband, that's who, and while you might not have heard of this riff-rocking three-some yet, our bet is that you're going too—and it's gonna be sooner rather than later.

Life is indeed a non-stop party for Unband members Matt Pierce(guitar/vocals), Michael Ruffino(bass/vocals), and Eugene Ferrari(drums). As shown throughout their debut album, the aptly named **Retarder**, these boys like to rock... they like to drink... they like to do nasty things with girls. Quite simply, they like to do everything that's fun in life. They don't believe that rock and roll is an art form, nor do they operate under the somewhat misguided notion that a group needs to conform to anyone's standards in order to make a splash on the Y2K scene. Rather, the members of the Unband seem to do everything in their power to come across as a bunch of snot-nosed brats who thumb their nose at authority and enjoy turning their amps up to "11"—especially right after the neighbors have not-so-politely asked them to turn that noise down.

"Hey, we don't take ourselves that seriously, so neither should anyone who hears it," said Pierce. "We've gone through a long period when bands were scared to call themselves 'rock and roll.' Well, hopefully those days are gone, and bands will realize that rockin' out is where it's at. We've always know that, and we're proud of it."

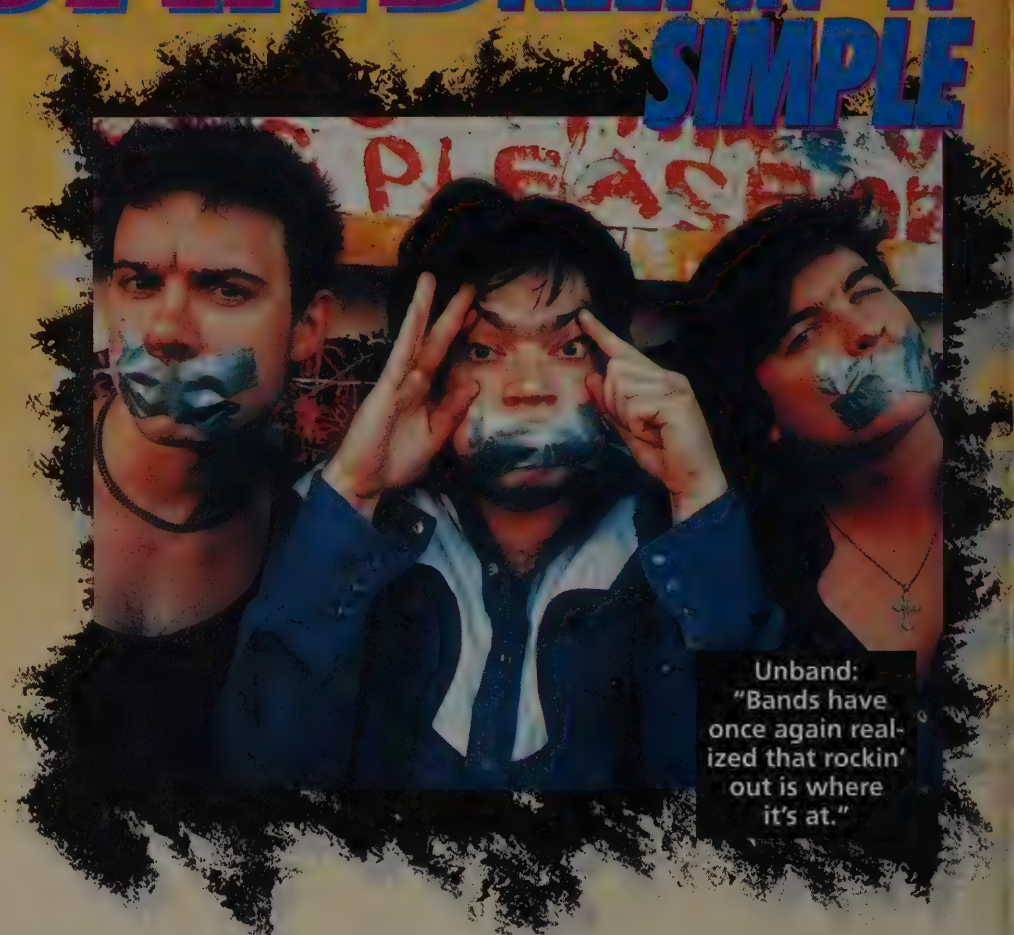
With song titles like *Too Much Is Never Enough*, *Rock Hard* and *Drink And Rock*, it doesn't exactly take the ol' proverbial rocket scientist to decipher the Unband's call-to-arms. Sure, if you

does that in spades. They may have had to fight for their lives on occasion over the last nine years as they struggled for recognition on the notoriously jaded Big Apple club circuit. But once people began to catch on to this group's simplistic charms, there seemed to be no sensible way (or reason) to try stopping this power trio from taking a one-way trip to international recognition.

"We were around a long time, playing in clubs and hoping that one day soon people would start having fun again," Pierce explained. "Well, things finally started to turn in our direction a

little resistance along the way. But that's okay with these guys. Hey, when you've got your own self-styled dominatrix serving as your manager, confronting a few potentially painful situations along the path to stardom shouldn't come as any great surprise.

"Our manager's name is Erin Norris, and yeah, she's a dominatrix," said Pierce. "But she also works very hard to get us recognized, and she's very good at what she does. Obviously she's very assertive, and that certainly helps when it comes time to get things done."



Unband:
"Bands have once again realized that rockin' out is where it's at."

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Despite the outward appearance of total confidence they exude—a black-leather-clad swagger that often borders treacherously on outright arrogance—the members of Metallica can still admittedly be more than a bit nervous when they take a true “chance” with their rock and roll career. Even after nearly two decades of world-wide dominance, and after garnering more awards, accolades and acclaim than just about any other act on the rock and roll landscape, there still occasionally pop up moments of doubt and indecision for Lars Ulrich, Kirk Hammett, James Hetfield and Jason Newsted. Such was the case immediately prior to the release of the band’s latest album, **S&M**, a radically different kind of Metallidisc—one on which this legendarily heavy quartet actually perform some of their best-known and best-loved works with the helping hand of a symphony orchestra.

“Of course you wonder how people might react to what you do,” Newsted said. “But at the same time we’ve always felt that if we do what we believe in, we can’t go too far off course. This was a project that just seemed interesting to play in San Francisco with a symphony behind us. We didn’t know it would evolve into all this until later.”

“All this” includes the chart-topping **S&M** collection itself, along with its accompanying long-form video. It even included a short, two stop (San Francisco and New York) “tour” last November where the band once again brought their orchestral maneuvers to life. But now the net result of all this activity may actually translate into a long and well-deserved rest for the Metallica crew, a period of inactivity that will almost assuredly see them take off the remainder of Year 2000. It may not be until early in 2001 before these renowned Bay Area bashers again decide to reenter the recording studio to begin work on their next magnum opus. But who among us can really complain if this Fearsome Foursome deem themselves worthy of some much-needed rest and relaxation? After all, having released no less than *four* albums over the last four years (**Load**, **Reload**, **Garage Inc.**, and now **S&M**) who would deny the Metallimen the chance to recharge their depleted rock and roll batteries?

“It’s all been a lot of fun—which is why we’ve done it,” Hammett said. “One of the big benefits of being in a band like Metallica is that you really never have to do anything you don’t want to when it comes to the music. We control just about everything we do now, and making music, and releasing new albums is the key to everything.”

Perhaps there are those among us who

Kirk Hammett:
“We control just
about everything
we do.”



METALLICA

BREAKING THE RULES

BY MIKE SAUNDERS

may decide to cast an askew eyebrow towards Metallica’s decisions to release so many albums in so short a period of time—especially in light of the band’s past history of taking three or even four years between releasing their discs. A simple investigation of the facts

may lead one to conclude that the abundance of recent Metallica albums may well be due to the new record contract the band signed shortly before the release of **Load** back in 1996. That contract tore asunder the antiquated pay scale under which the group was being compensated for such multi-million selling discs as... And

Justice For All and **Metallica**, and in effect, made them "partners" with their label on all future projects. Thus the band's recent album-a-year release schedule has undoubtedly filled their corporate coffers with untold millions in musical revenues.

"It's not beyond reason to think that their latest contract has something to do with it," said an industry insider. "They were being paid off of their original contract for the first 15 years of their career. They were making tens of millions for their label, while they were making much less. Of course, they made up for those lost revenues through their tours and their merchandising, but they were obviously bothered by that contract. They had it changed in

the mid-'90s, and since then they've been releasing albums on a yearly schedule. And I'm sure they've made a fortune because of it."

Whether it's because of the money or not, to many of their followers Metallica's decision to offer a radically different perspective on some of their best-known material via **S&M** comes at a particularly fascinating time in rock history. With heavy metal in the midst of a commercial renaissance, and a variety of other hard rock trends (most notably the style of rap/metal featured by the likes of Korn) presenting undeniably intriguing glimmers of what the form's next

bold step may be, Metallica simultaneously stands as a ghost from rock's past, and a pioneer of its future. **S&M** is a striking album in that it holds so steadfastly to the band's tried-and-true musical beliefs, presenting heavier-than-thou musical messages with a degree of aplomb and skill that no other metal act can match. Yet, at the same time, the symphonic strings and lush orchestral arrangements provided to such time-tested hits as *Enter Sandman* and *For Whom The Bell Tolls* shows that these San Francisco natives continue to

"It's all been a lot of fun—which is why we've done it."

James Hetfield:
The focal point of
Metallica's musical
attack.

evolve and grow in every facet of their musical production.

"I'm sure there are still some people who look at us as a three-chord rock band," Newsted said. "I don't think we have to defend ourselves, but this album goes a long way towards refuting that notion. These songs lend themselves very well to symphonic arrangements, and they show off another side of our music."

So maybe they are doing it (at least to some extent) for the money. So maybe they are ready to take a long rest. So maybe they're no longer on the cutting edge of the hard rock revolution. But after 20 years of doing it their way, no one can deny that Metallica remains one of the most inventive and important heavy metal bands around. Clearly, everyone even remotely familiar with the history of hard rock music over the last 20 years understands that amazing impact that Metallica has had upon the form—how their powerful sound, dressed-in-black stage persona and non-sense approach to their craft have served to influence a generation of head-banging hounds. Now it seems a virtually certainty that after taking a few well-deserved months off, they'll be back at their chosen profession, teaching every band, everywhere a few new lessons in metallic mayhem.

"I think there's still so much more for us to do," Hammett said. "Every time we go into the studio, we realize that there's something we never thought of, or a concept we've never tried. That's what keeps it exciting."

Creed's dark-haired vocalist Scott Stapp couldn't help but smile when he was asked about the kind of pressure his band was under while they recorded their second album, **Human Clay**. It was not a particularly revealing smile—just that kind of cat-that-ate-the-canary grin that let anyone within eye-shot know that there may have been a bit more involved with the group's latest recording process than Stapp will ever let on. But then, when has a little mystery and intrigue ever hurt a band's chances for success? It *certainly* hasn't done any damage to Creed's still-burgeoning career potential.

After all, the subject at-hand is a band that blossomed seemingly from nowhere (actually it was Tallahassee, Florida) back in 1997 to take the rock world by storm. Without any prior build-up, Creed's debut disc, **My Own Prison**, proceeded to sell more than four million copies—and spawned no less than four Number One rock radio singles along the way. Fans everywhere were made instantly aware of the fact that this hard rocking quartet recorded **My Own Prison** on their own for the not-so-grand total of \$6,000. Those fans knew that this unit battled against seemingly insurmountable odds to win just about every "Best



CREED

EMOTIONAL BAGGAGE

BY STEVEN PATRICK

New Band" award on the planet. And they knew that the group had rapidly established themselves as one of the hardest touring acts of the late '90s, carrying their road show around the world in support of their debut disc. So of course there was more pressure on Creed this time around. Of course Stapp and bandmates Mark Tremonti (guitar), Brian Marshall (bass) and Scott Phillips (drums) were aware that the eyes of the rock world were squarely focused upon them. But you know what? They loved each and every second of it.

"We're the type of band that functions really well under pressure," Stapp said. "There was definitely a lot of pressure this time for us to try and top our-

selves—to top what we had accomplished on the last album. That pressure really didn't have that much to do with sales figures, because we really don't care too much about that. The pressure was more to live up to our own expectations of what this band can accomplish. We've always had a goal of making records that are solid from start to finish, records that take you through the entire range of emotions."

On **Human Clay**, Creed have undoubtedly attained each and every one of their avowed artistic aspirations. In scope and execution, the band's sophomore effort surpasses the emotive content displayed on their multi-platinum debut, delivering their latest musical

The boys dress in blue.





The boys dress in red

punches in brilliantly conceived, expertly executed and often overwhelming bursts of pure metallic power. While some followers have expressed surprise in regard to the sheer aggression that fills so many of the band's new tunes, others have instantly accepted Creed's heavier turn, welcoming it like a long-lost friend. And though they acknowledge that such songs as *What If* and *Are You Ready?* may indeed be heavier and more intense than what some fans might have expected, Stapp and his associates insist that their new music represents the next logical evolutionary step for their singularly distinctive unit. Sure the music's heavy, but it's also lush and beautiful—presenting a full smorgasbord of sounds and styles from which the listener can pick and choose their favorites.

"With *My Own Prison* I knew we had the talent to get a record deal," Stapp said. "I knew we had songs good enough to get played on the radio, but I never had any expectations of reaching this many people. But when I think back, I can remember that Mark Tremonti definitely did. At the very first meeting we had with the record label, he said that he'd be dis-

appointed in the record didn't go triple platinum. But we're a little older and more mature now, and we've been through a lot in the last two years. So we wanted the new music to reflect everything that had happened to us in a very direct and understandable way."

Undeniably, there is a certain musical swagger contained in the material featured throughout *Human Clay*. The

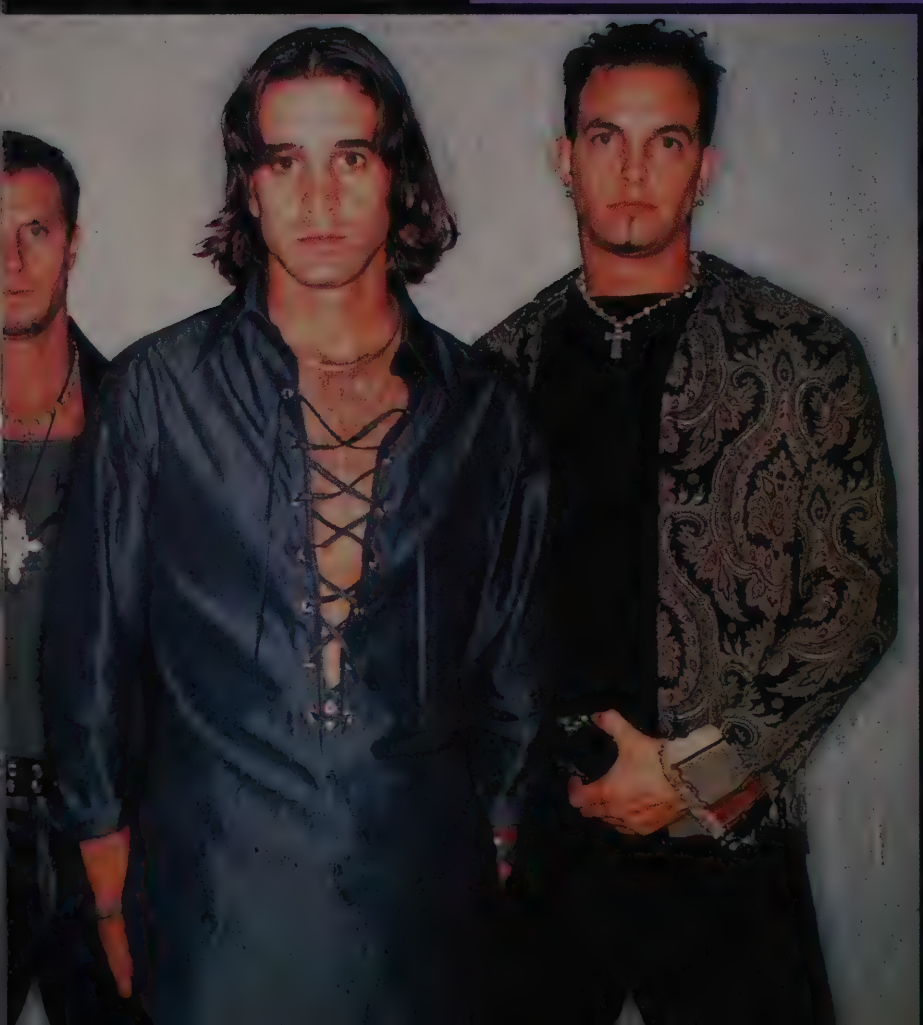
"Being successful isn't the be-all and end-all of our lives."

songs, whether they be about such favorite group topics as betrayal, inner strength or the loss of innocence, shimmer with the resonance of a band brimming with both confidence and total commitment to their rock and roll cause. But it's not as if the members of Creed have let their quick and somewhat unexpected rise to the very apex of the contemporary music world go straight to their heads... or their wallets.

Despite the accolades that have come their way, and despite the tumult of fan and media attention that has been focused upon them, in their hearts and souls these guys very much remain just four down-to-earth guys from central Florida.

Sure, as the band members will quickly reveal, temptation has reared its head from time-to-time, and the lure of slightly-more-fast-lane living and jet-set travel has made Creed's existence all that much more interesting. But the simple fact is that this quartet has been working too long and too hard to even begin to consider how far they're rock and roll journey has taken them over the last two years. When you're on the road for nine months a year, and the rest of your "free" time is spent either writing new songs or recording, there isn't much time left for, pardon the expression, *¡viva la vida loca*.

"There are things that keep you grounded and keep you focused, no matter how crazy things might be getting," Stapp said. "We were out on tour for a long time following the release of the first album, and wherever we went, there were people telling me how much certain songs meant to them and how they felt so close to them. That means more to me than anything else—a lot more than the material things that success can provide. Sure, I'm not going to tell anyone that having some success isn't enjoyable, but it certainly isn't the be-all and end-all of our lives. We're musicians who really try to communicate something worthwhile in our music—a message that a lot of people can relate to on whatever level they choose. It's important for me to feel as if I'm doing something worthwhile, and in this band I feel like I am."



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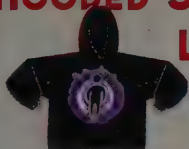
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38535 OFFSPRING Americana/Uncle...
15144 OZZY Hitchhiking To Hell
37737 PAMELA ANDERSON Closeup
38829 PANTERA Group & Logo
20422 PINK FLOYD Division Bell
18365 RAGE A.T.M. Live On Stage
38567 RAMMSTEIN Herzeleid
38752 RICKY MARTIN Portrait
38429 ROB ZOMBIE Rob With Monster
34764 SEPULTURA Bloody Roots
15234 SEVENDUST Group
37265 SHERYL CROW Full Portrait Shot
38630 SILVERCHAIR Neon Ballroom
38751 SLIPKNOT Different Wildlife
16815 SM. PUMPKINS Gothic Image
18378 SOULFLY Group/Logo
38245 STEVIE RAY VAU Live
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37140 SUBLIME Fern's
37557 TOOL Man Emerging From Water
33520 TYPE O NEGATIVE Group

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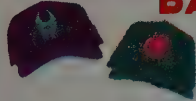
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17346 I.C.P. Great Milenko/CP Logo
12612 KORN Life Is Peachy
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22325 LED ZEPPELIN Swan Song
37348 LIFE OF AGONY Ugly Mask
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12446 LIMP BIZKIT Crossed out Logo
37266 MARILYN MANSON Angel
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38113 NINE INCH NAILS Logo
37600 OPERATION IVY Logo
36544 PANTERA Red & Black w/Logo
32404 PANTERA Green/Logo
37989 PINK FLOYD Dark Side Of Moon
32399 PINK FLOYD The Wall
37988 PRODIGY Black/Logo
37150 SLAYER Striped w/Logo
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COAL CHAMBER

Coal Chamber are trying to make the world a better place. The lyrics supporting their Goth, neo-grunge, down tuned crunch music, offer an undeniably positive message — a constant reminder that self-reliance and pro-active determination will ultimately lead to personal well being. Despite their zombiesque exterior, vocalist Dez Fafara, guitarist Meegs Rascon, bassist Rayna and drummer Michael "Bugs" Cox are actually a collection of warm and fuzzy individuals with a highly optimistic view of the future.

"Our music explores an entire range of emotions, it's very three-dimensional," observes Dez. "It explores love, happiness, pain, different kinds of coveting, by both yourself and other people."

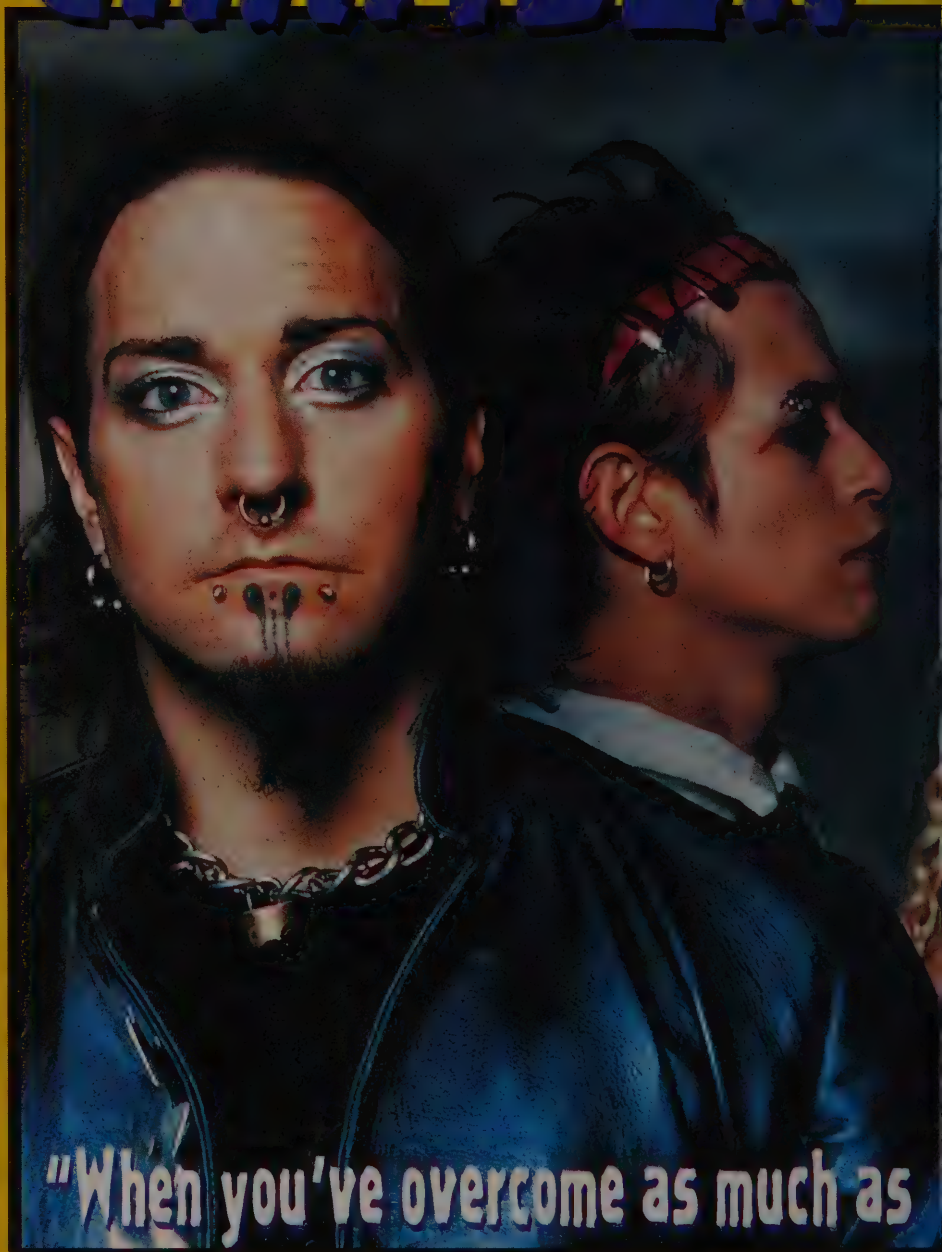
Spend time talking to the bandmembers about where they're going and where they've been, and you'll hear the phrase "brave choices" quite often. The attitude also emanates through their lyrics. Their second album, **Chamber Music**, is a collection full of messages about brazenly being an individual and being prideful in your strangeness. It's a very bold and usual approach.

"People who dress differently at school— Goth or whatever— are most often the most sensitive and most creative," relates Dez. "Those sensitive, creative individuals are the ones who grow up in society and do something extremely positive, where the other guy— the meatheads who pick on the creative types— ends up growing up, getting married, having a couple of kids, beating his wife, becoming an alcoholic, working the same job all his life, and really never doing anything with his mind or his career. We want to give a message to kids saying, 'Don't be afraid to be different in the face of all this, and don't be afraid to be really positive,'"

"People need to recognize who they are... look inside themselves and see what they really are instead of trying to be something they are not," asserts Mikey.

While Coal Chamber's self-titled debut laid down a granite foundation of brutal, tuned-down guitars, agonized vocals, and hip hop-inflected beats, **Chamber Music**, merely uses those musical elements as a launching pad.

"We've still kept our heaviness, but we used a lot of different instruments, from an orchestra to keyboards to piano," explains Meegs. "This record definitely separates us from the whole 'new school' of heavy rock bands out there. *My Mercy* is definitely one of those songs where everyone is gonna go, 'What?'



It doesn't sound anything like us, but at the same time, it does. That song has Aime Echo (ex-Human Waste Project) and Elijah Blue Allman (Deadsy) singing on it, a string section, a melodic guitar part— it's a beautiful, creepy, dark song that freaks people out... in a good way."

Chamber Music also explores the band's individual personalities, and reflects their stages of life— from growing up in the band (Mikey) to bringing the first "Chamber baby" into the world (Rayna).

"When we wrote **Coal Chamber**, we isolated ourselves, we didn't listen to any new releases," notes Dez. "...And we wrote

TWISTS OF FATE

BY JODI SUMMERS

do normally. When they come see us, they can release all their tension and be whatever they want to be."

"We've matured on this album— everything from musicianship to songwriting to performance," agrees Meegs. "We've gotten more experimental and open minded in our music. The first record made the foundation of what Coal Chamber's about— we've kept that foundation and added to it. We put soundscape sounds and experimented with sounds. The foundation of the group is still there but we totally varied it."

"We are establishing ourselves with this new sound in order to create a legacy of longevity," confirms Dez. "We've also really held true and fast to the fact that we're a metal band. We've always wanted to stick to the darker side of music with these elements, and that's what we did with all the new sounds and keyboard sounds. We think we've developed a sound that's very unique."

Coal Chamber's bold decisions are working. Radio, which ignored Coal Chamber on their debut album, has taken to CC's version of the Peter Gabriel's classic *Shock The Monkey*, featuring guest vocals by the godfather of heavy metal, Ozzy Osbourne.

"Meegs and I wanted to do *Shock The Monkey* for five years, but we couldn't do it on the first album. It wouldn't have been right," declares Dez. "We were working on it up in Boston (at Longview Farms studios, where they recorded with Josh Abraham), and we realized that Peter Gabriel and Ozzy sound a lot alike. And then we heard that Ozzy was a huge Peter Gabriel fan, so we just asked if he'd do it. It took him a minute to say, yes! It was one of the biggest thrills of my life!"

"Working with Ozzy was totally great!" adds Meegs. "He's a legend and it was a great honor to work with someone of that stature. He's a funny guy, very humble, very professional, down to earth."

Radio airplay, recording with musicians like Ozzy Osbourne, and doing great tours like the Ozzfest, and their road outing with Slipnot— are all part of the Coal Chamber plan. As Meegs succinctly states, Coal Chamber's goal is "To conquer the world— that's my plan for the future. But, in reality it's to keep Coal Chamber going and have people buy our records, and we hope that we could be doing this for a long time, longevity."



we have, you're ready for anything."

like 35 tracks. We wanted to do something original. We wanted to step off the train of bands that we may have gotten compared to. We wanted to jump away from the hip-hop rock thing, and really try to do something original."

The reasons for Coal Chamber's success are many, but paramount among them are the groups sheer determination, humility, belief in themselves and roadwork, roadwork and more roadwork. Time on tour has helped Coal Chamber master their unique sound that's been dubbed "Spooky-core."

"Kids live through us," notes Mikey. "When they come to our shows, they can wear makeup and all that, which they couldn't



PHILIP ANSELMO
HIT PARADER

There's an image that many of us have concerning the quintessential hard rock musician. Either he's a hard-drinking British bloke who favors dressing in head-to-toe black leather, or a fast-talking West Coast smoothie who often seems more interested in the girls he can attract than the music he makes. Somehow Pantera's Philip Anselmo is the antithesis of just about every hard rock stereotype you can imagine. While he will—if you've got the guts to *really* push him—grudgingly discuss Pantera's early days as a bandwagon-jumping, Texas-based glam band, this soft-spoken, dark-haired, multi-tattooed rocker is as unique a character as you're likely to find inhabiting today's rock sphere.

There's no question that this is one guy who's making music strictly for the visceral pleasure it provides; no amount of financial reward or cover-boy fame could come close to providing Anselmo with the degree of satisfaction he derives from singing the music he feels in his soul. Whether it's been with Pantera, the band he's fronted for the better part of the last 15 years, or his on-going side-project, Down (with whom he recently recorded a new disc), Anselmo has continually proven himself to be a guy capable of providing an exciting new image for the quintessential hard rock hero.

"I'm a musician, pure and simple," Anselmo said. "That's what I do for a living, and it's what I do for fun. I have no interest in hangin' out at big record company parties or flying off to the latest hot-spot. I'd rather be in some bug-infested basement, filled with amps and guitars, just playing music. It's really hard for me to get away from it. If I'm not playing, then I'm writing new songs, and if I'm not doing that, then I'm listening to some new bands, or some old bands, or whatever kind of heavy stuff I can lay my hands on."

In fact, it was Anselmo's hyper-active personality that led directly to his involvement with Down, whose second album should be arriving at you local tape and disc outlet any day now. Over the years, during his brief periods away from the Pantera fold, Phil would often spend his time hangin' out with long-time buds like Corrosion Of Conformity's Pepper Keenan. The pair would plug in guitars, and do their best to jam along as they listened to old albums made by such Black Sabbath-inspired bands as Witchfinder General, St. Vitus and Trouble. It was heavy music... scary music... intimidating music, the kind of stuff that makes those little hairs on the back of your neck stick straight up in the air. Eventually, the Anselmo/Kennan partnership started writ-

PANTERA PEDAL TO THE METAL

BY RYAN HAMPTON

**"Some people say
that I really don't
know how to
kick back."**

ing songs that reflected the style and attitude provided by those "underground" metal sensation—songs that were dark, metallic and undeniably heavy. It wasn't exactly Pantera music and it wasn't exactly C.O.C.—it was a hybrid that clearly stood on its own—something totally different that gave another outlet to Phil's never-resting creative spirit.

"Some people say that I really don't know how to kick back," he said. "They say that my idea of relaxing is drinking a few beers with friends and listening to heavy metal. Come to think of it they may be right. It's kind of cool when your work and your fun are pretty much the same thing. I imagine most everybody wishes they could do what they enjoyed most for a living. I consider myself real lucky to be able to do that."

But now that Down's second disc has been released (a follow-up to the group's critically-lauded 1995 debut, *Nola*),

Anselmo's focus has shifted back full-time to Pantera. While there indeed may be a Down tour at some point in Year 2000, for the time being every ounce of Phil's creative drive has been redirected towards the final completion of the Pantera brigade's oft-delayed new disc. It's been a strange time for that band, with their recent recording plans continually being side-tracked, first by last year's offer to tour American as the opening act for Black Sabbath, and then by the tragic death of the mother of guitarist Dimebag Darrel and drummer Vinnie Paul. But despite the various delays and distractions, all the band's members know that now is clearly the time to get the Pantera rock and roll machine back on track. So along those lines, Anselmo has recently started hooking up again with Dime, Vinne and bassist Rex, to finish recording material for the group's first new studio album in three years.

With any luck, the new disc will be completed by late winter, and released this spring—with a massive international tour certain to follow. Indeed, at this moment it seems apparent that the album (which according to inside sources, has changed focus, direction and content on more than one occasion over the last few months) may well wind up being Pantera's most successful effort to date—surpassing even the platinum-coated achievements of such past chart-toppers as *Far Beyond Driven* and *Vulgar Display Of Power*.

While there are some who will cite the relatively poor performance of the group's most recent studio outing, 1996's *Great Southern Trend Kill*, as a sign from On High that this band's Golden Age has already come and gone, most experts readily agree that Pantera is a band whose greatest achievements still clearly lie ahead of them. But Anselmo doesn't want to hear any of that. True to his ever-mercurial nature, nothing can bring a smile to Anselmo's intense face quicker than being informed that the next year of his life has already been totally planned, and it consists of a non-stop regimen of recording, touring, and simply rockin' the asses off of as many people as possible.

"After playing with some other people, and writing music that wasn't really geared for Pantera's style of heavy metal, it's great to be back with these guys again," Anselmo said. "Pantera is still my first musical love, and nothing else comes close. If you told me we could do two albums every year, and just live on a tour bus, I'd be the happiest man on earth."

You may not immediately guess it from looking at him, but Fred Durst places God very close to the top of his priority list. With his tattoo-covered body, his hat perpetually screwed on backwards, and his penchant for performing songs that celebrate, shall we say, some of the more basic human instincts, one might not instantly grasp hold of the notion that this is a guy who takes his religion pretty darn seriously. But apparently that's what happens when you grow up in the heart of the Bible Belt, in a place where you are constantly surrounded by churches, preach-

ers and those that they preach to. Perhaps Fred has never agreed with every line emanating from those preacher's mouths, and maybe on more than a few occasions he's taken the word of God in vain, but that certainly hasn't stopped Limp Bizkit's dynamic frontman from keeping his priorities in the right order.

"I don't necessarily want to shove my beliefs down anyone's throat, but I believe in God and I pray three or four times a day," Durst said. "I grew up in North Carolina, right down the road from where the TV preacher Jim Bakker lived. North Carolina is a very religious place, and people will just look at you wrong for a lot of things you do. I may have a lot of tattoos and I do cuss a lot, but I still believe in God and I ask God to forgive me every time I sin. I never liked it when those televangelists would get on the air and tell everyone that our music is a bad influence. I don't know if they're trying to be real or if they're just a bunch of phonies. They may try to put us down, but I bet they didn't know

LIMP

BIZKIT HAVIN' A PARTY

BY LARRY TURNER

that this band says a prayer every time before we go on stage."

Certainly Durst and his cohorts in Limp Bizkit (guitarist Wes Borland, drummer John Otto, bassist Sam Rivers and turntable master DJ Lethal) are virtually brimming with contradictions. Look at it this way: they're overtly religious, yet their biggest hit so far has celebrated the rather secular joys of *Nookie*. They're boys drawn from the rural areas of America, yet their music is filled with an unmistakably hip urban energy. They're a band that likes to think of themselves as "underdogs," yet their two discs, **Three Dollar Bill, Y'all** and **Significant Other**, have sold over eight million copies, making them one of the decade's most successful and influential acts. But all of those apparent contradictions are all just part of a good day's work for the Bizkit brigade. This is one band that likes to keep everyone guessing, and so far they've done a rather masterful job of doing just that.

"I don't know if anyone can figure us out," Durst said. "And we like it that way. I've never done anything to try to

Fred Durst:
"I bet a lot of people didn't know that this band says a prayer before every show."

be 'cool.' I mean, I've been rapping since 1982, which is a long time before a lot of other people— especially white people— thought about doing it. When I started doing that, and DJ-ing, which I started doing in 1985, a lot of my friends didn't know what to think. But that was okay with me. They all didn't have to understand. I've been into punk rock since 1983. I've been into rap for nearly 20 years. I've listened to rock and metal all my life. The only thing I didn't like was country— which is what I heard a lot of

multi-platinum success of Limp Bizkit as one of those incredible, overnight rags-to-riches stories that only happens in the rock and roll biz, Durst's words make you realize that a lot of time, pain and effort went into the formation of this unique band. In fact, the dynamic frontman will gladly inform one and all about the various obstacles and roadblocks that he and his bandmates have needed to hurdle in order to attain their current chart-topping status. There were shady club owners, devious girlfriends, less-than-ambitious musicians and... oh,

love. People were like, 'get a record deal and sell some records, and then I'll give you some attention.' I didn't react to that. For me it was, 'whether you like my music or not, I'm gonna keep playing it. I'm gonna keep doing what I'm doing until the day I'm gone.' When my mom used to ground me, and I got upset, she'd say, 'Nobody loves me, everybody hates me, I think I'll go eat worms.' Here's how I look at it; since nobody loves me, I don't owe you a thing. I've failed so many times at things I've tried to do. But most of the time no one is there to warn you. Maybe that's why I'm so interested in getting involved with new bands and giving them a little help."

Giving a little help, indeed! Perhaps due to the disrespect he was shown so often throughout his formative years, now that he's on top of the rock world it seems as if Durst is more committed than ever to lending his helping hand to just

**"I have
tattoos, and
I do cuss,
but I still
believe in God."**

about anyone who wishes to grab hold. From Staind, who Durst helped land their major label contract, to Cold, whom he is currently producing in a Florida studio, to the various young acts hand-selected by the LB boys to participate in last fall's Family Values tour, it seems that Limp Bizkit isn't about to turn their backs on anyone. They know from first-hand experience how tough it can be to get a break in life, and now they're apparently more-than-willing to provide as many breaks as they can to anyone and everyone they deem worthy of their attention.

"As a lot of people know, we got a break from the guys in Korn," Durst said. "They were so cool, so real, and that was a big influence on me. They didn't have to help. They didn't have to take our tape and get it into the right hands. But they did. They changed my life in more ways than I'll ever be able to know. I'll always be thankful to them because of that, and one of the ways I can repay a little of what they did for me, is by trying to help other bands. But it's not an obligation, it's something I really enjoy. There's so much talent out there, and a lot of it is going to remain undiscovered unless someone really shows 'em the way."

the list goes on and on.

"You get no love from nobody when you're nobody," Durst said. "Before your band makes it, everybody disses you—that's just the way it is. That's the way people are, that's the way club owners are. For a long time, we were given no

Wes Borland:
The epicenter of LB's
on stage mayhem.

back in North Carolina. When I moved to Jacksonville, I tried to bring a lot of those influences together, 'cause there wasn't much of anything with those flavors goin' on there at that time."

While some might like to view the

"COBAIN WAS THE ULTIMATE ROCK ANTI-HERO, A GUY WHO SPOKE OF HIS FANS' FEARS AND DREAMS."

An entire generation of fans have now reached the age of rock and roll maturity since Kurt Cobain passed away. Six years is a lifetime in the world of contemporary music—more than enough time for trends to come and go, bands to come and go and heroes to come to go. Yet six years after his untimely death, Cobain, in a diverse and important variety of ways, remains as alive as ever. His influence on the '90s was pervasive, for this was the man who almost single-handedly turned the rock world away from the pop/metal, mousse-

and spirit to the downtrodden.

"I think that today's fans look upon Kurt as one of those departed icons, like Hendrix or Morrison," said one industry insider. "It's hard for many of them to truly comprehend the kind of impact that he and Nirvana had in the early '90s. To many younger fans he's just the blond guy in the T-shirt who pops up on MTV every now and then singing *Smells Like Teen Spirit*. But to their older brothers and sisters, Cobain was more than that—he was the ultimate rock anti-hero, a guy who spoke of their fears and their

months later, they are all little more than fast-fading memories, yesterday's news with their allotted 15 minutes of fame already used up. It seems almost an accepted notion that in the Y2K world we are creating "disposable" heroes, stars whose only apparent role is to serve as fodder for the insatiable needs of the masses. Many of today's legends will inevitably wind up tomorrow's forgotten heroes, as a new generation of fans come along seeking their own standard bearers and taste makers. Clearly, it takes a special person to stand up to the test of time and firmly establish the right to be deemed a true superstar. Undeniably, Kurt Cobain was such a person.

For many of those who lived through the turbulent musical world of the '90s, it seems almost impossible to believe that six years have now passed since the rock world was robbed of Cobain's unique and special talents. On that sad day in early April, 1994, the blond haired leader of Nirvana, proclaimed by many—both before and since—as the most influential and important band of the '90s, decided to end his life with a self-inflict-

KURT COBAIN

abusing musings that defined the '80s and directed it in a far more serious, contemplative direction. But in Y2K, the heart-felt, emotionally-charged musical messages presented by Cobain and his bandmates in Nirvana remain both timeless and vital—a major source of inspiration and insight for a generation weaned on the likes of Manson, Korn and Creed.

Today, somewhat ironically, as the "backlash" against Cobain-styled angst rock reaches its zenith thanks to the multi-platinum success of party-hearty bands like Limp Bizkit and Kid Rock, perhaps the message of inner pain and suffering that Cobain brought forth has begun to become somewhat obscured. But to a generation who grew up under his pervasive influence, his words, as echoed through the timeless songs of Nirvana, remain as important and touching as ever. Despite the passage of time, and the influx of both new bands and new fans who may never have been directly touched by Cobain's heart-wrenching clarion call, his music still represents the voice of reason, providing both hope to the hopeless

dreams without wanting to sugar-coat anything in saccharine sweetness."

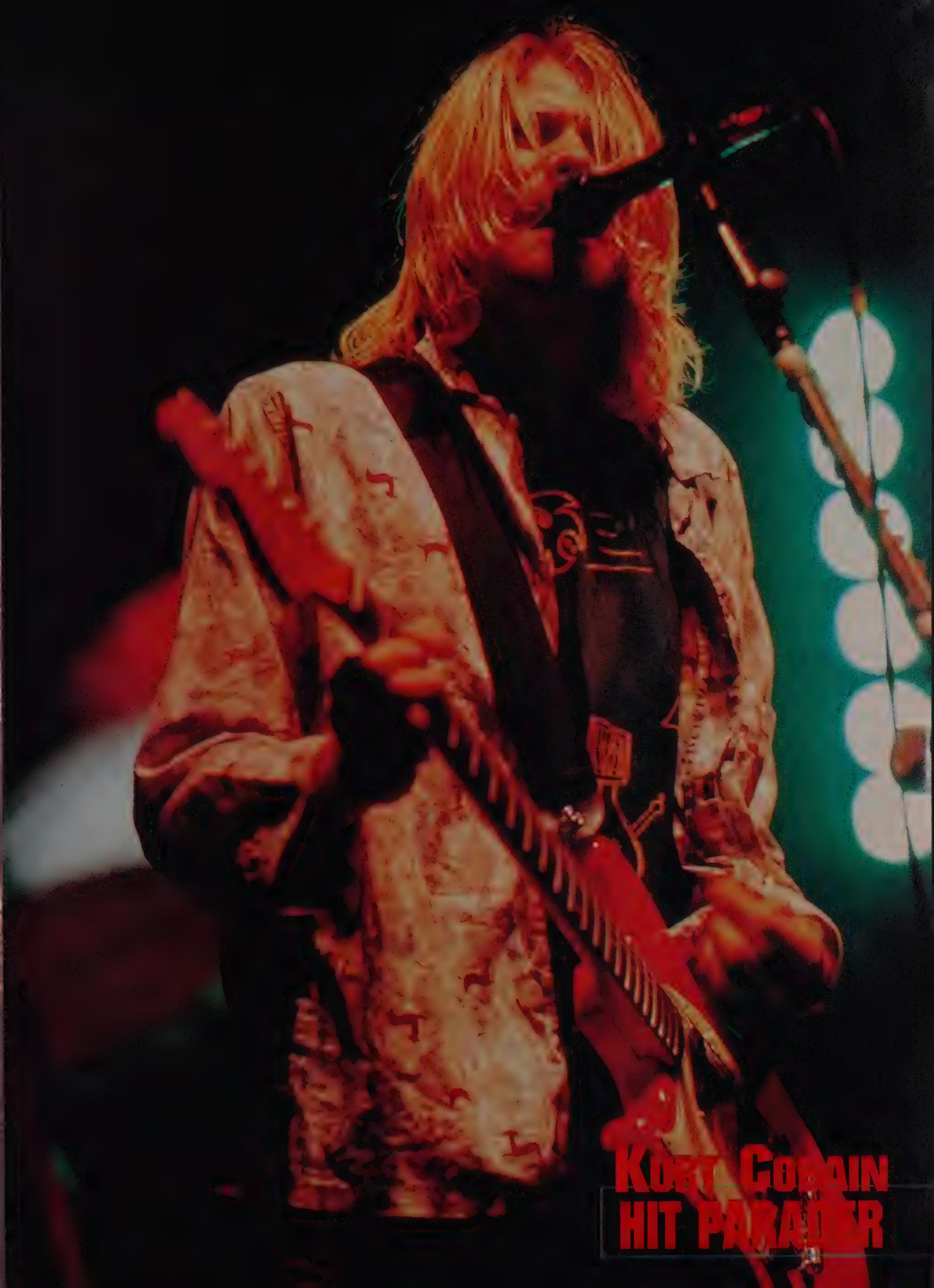
So exactly what is it about Kurt Cobain that has enthralled a new generation of fans—while simultaneously allowing him to maintain a transfixing hold over his long-time supporters? Perhaps it is due to the tendency of our society to deify anyone and everyone whom we may view as more talented, more beautiful or more insightful than ourselves. Seemingly every day a new "supermodel" or "rock god" graces the cover of various tabloids, while their names are bandied about on everyone's lips. Almost invariably,

BY DEREK SMITH

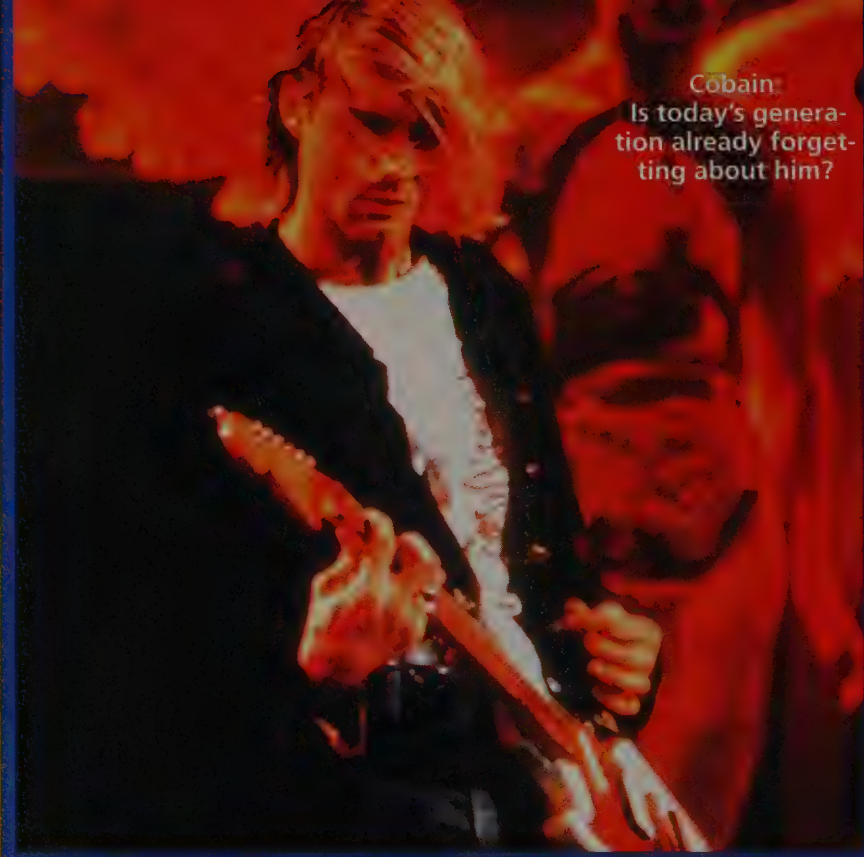
ed gunshot round to the head. It was the tragic end for an immensely talented, immensely intelligent and immensely troubled soul who simply couldn't handle the pressures inherent with an unexpected dose of stardom.

As anyone who ever knew him will quickly state, Cobain was never an artist who dreamed of life in the spotlight. Rather, he chose to shun the traditional trappings of rock stardom with almost a fervent passion. Clearly, here was an introvert, a poet and a

MAN OR MYTH



**KURT COBAIN
HIT PARADE**



Cobain:
Is today's generation already forgetting about him?

philosopher, an artist who had chosen music—the loud, often primal energies of “grunge”—as his primary means of communicating the pains and passions that had come to define his existence. He expected his music to touch people—he just never expected them to react to his odes of depression, anger and surprising humor in the fanatical manner in which they did. Cobain never wanted to see his face emblazoned on T-shirts and magazine covers, nor did he ever grow comfortable with the concept of transforming his soul-searching anthems into four minute video snippets controlled by the whims of MTV. It was music, and little else, that gave his life form and structure.

Cobain would often lament that he had 22 hours a day to kill—and then just two hours a night on stage to do what he loved. Maybe it was too much free time between gigs that eventually helped lead to Cobain's demise, or maybe it merely provided him with the opportunity he needed to carefully construct the devil-may-care musical attitude that was so indigenous to Nirvana's international appeal. Make no mistake about it, for all their scruffy, off-the-cuff charm, little was left to chance in the world of Nirvana. Cobain, Krist Novoselic and Dave Grohl spent plenty of time and plenty of effort making sure that their music—and

their image was *exactly* what they wanted it to be. It was only when their persona began to get out of hand, when Cobain unexpectedly found himself an international media darling, that things began to unravel for both Nirvana and its oft-troubled leader.

In 1992, Cobain probably would have locked himself in his house for a month, with his head buried under a pillow, if he had even the slightest inkling that by Year 2000 he would have been transformed into a rock and roll deity—the patron saint of the entire alternative rock nation. Back in the early '90s Nirvana was little more than another struggling, Seattle-based indie band, a group with

two critically-acclaimed albums under their belt, a significant cult following and no clue that over the ensuing months their first major label album, **Nevermind**—featuring a song called *Smells Like Teen Spirit*—would both catapult them squarely into the public consciousness, and irrevocably change the course of rock history.

At a time when out-to-there hair styles were still all-the-rage, and daily MTV fare consisted of endless videos featuring girls in thigh-high boots and little else, Nirvana came along to bring a sense-of-purpose back into the music scene. While their notion of “purpose” may have struck many party-hearty rockers of the time as overly depressing and self-indulgent, and lord knows that it was, Nirvana's music also served to mirror and reflect all that was occurring—both good and bad—during those ever-changing times. The fast-line lifestyle of the '80s was officially over—and Kurt Cobain, Krist Novoselic and Dave Grohl were there seemingly to rub our cherubic faces in that fact. Sex was out, drugs could kill, and fast cars were too expensive. What else was there to do but hang out, play music and feel sorry for yourself?

“Nirvana didn't come from the same place musically as so many of the bands of the late '80s did,” Grohl said. “A lot of the bands in Seattle had evolved seemingly in a musical vacuum, where there were obviously a lot of influences floating around, but it was far different than the stuff that was happening down in L.A. Thankfully, by the time we came along, that scene was starting to die out, and people were searching for something new and different to take its place.”

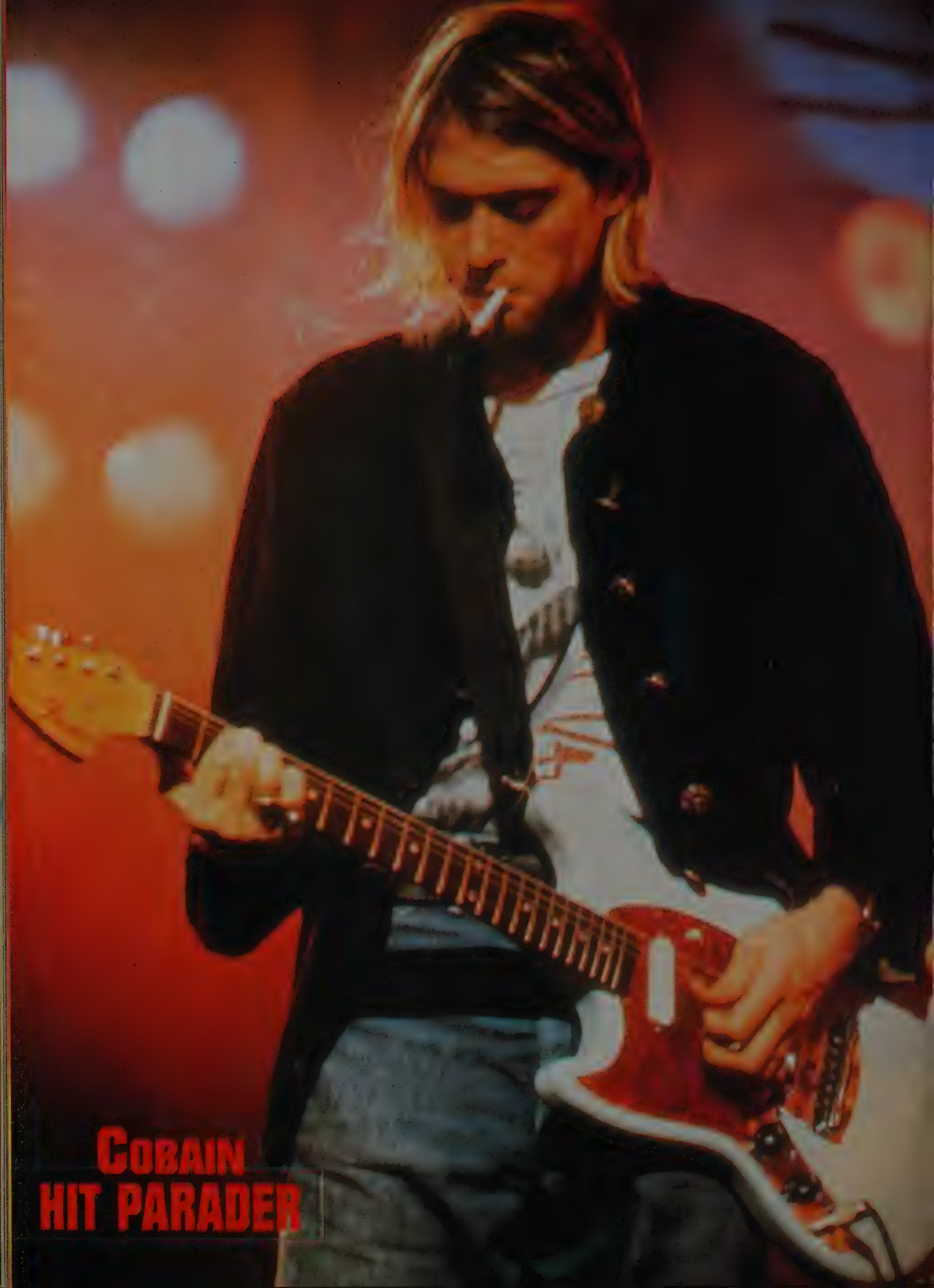
The music Cobain created with Nirvana during the band's short but brilliant time in the spotlight was unlike anything else the rock scene had ever heard. There were tinges of punk aggression, sparks of Dylanesque insight, and gobs of raw rock power housed

Nirvana: Despite their short time in the spotlight, they left a lasting impression.





**JOHANN
HUT PARADER**



**COBAIN
HIT PARADER**

within seemingly every one of the band's odes to love, life and suffering. Whether it was the darkly disturbing perspectives of *Lithium* or the darkly disturbing (notice a pattern developing here?) lyrics of *Rape Me*, there seemed to be no subject too off-beat, no matter too controversial for Cobain and the band to explore. When their intoxicatingly insightful lyrics blended correctly with their often intentionally ham-fisted playing, it was a musical catharsis—a true rock and roll nirvana. Despite the fact that the band released only two major label albums, the incredibly successful **Nevermind** and the critically praised **In Utero**, the group's complete body of work, which also includes their infamous Sub Pop efforts **Incesticide** and **Bleach** as well as a few rather forgettable posthumous packages, will stand forever as fitting testimonials to both this quintessentially unique band and the man that served as its guiding light... that troubled, brooding, poster boy for Generation X, Kurt Cobain.

"Kurt was an incredibly gifted, but incredibly troubled person," a band confidant revealed. "You'd deal with him a lot and he'd seem to just be a regular guy. He even had a pretty good sense of humor—though it did tend to be a very dark sense of humor. But it wasn't hard to see that there was something tearing away at him. As the band got bigger and bigger, and his personal fame began to grow, he just started becoming more and more unpredictable and more and more reclusive. I don't know if anyone knew that his life was going to end as tragically as it did, but we all sensed that he was a very unhappy soul."

When Cobain put a shotgun barrel in his mouth and pulled the trigger on that fateful day in 1994, more than his physical being died: With his passing went the hopes and dreams of countless disenfranchised teens who saw in Nirvana's moody frontman a musician capable of putting their own hopes, fears and dreams into words. But when Cobain sang, it was more than just his words that rang true. Contained within the very structure of his songs were the sentiments of a generation that felt misused, misguided and misjudged. Though he was an intensely personal song writer, his special skill was as a communicator whose own feelings and emotions perfectly reflected those of his audience—whether he knew it or not. The fact that Cobain never realized his power, or understood how devoutly his fans loved him, have, even six years later, continued to make his untimely death all the more tragic.

"It scares me to look out into an audience and see them singing the words right

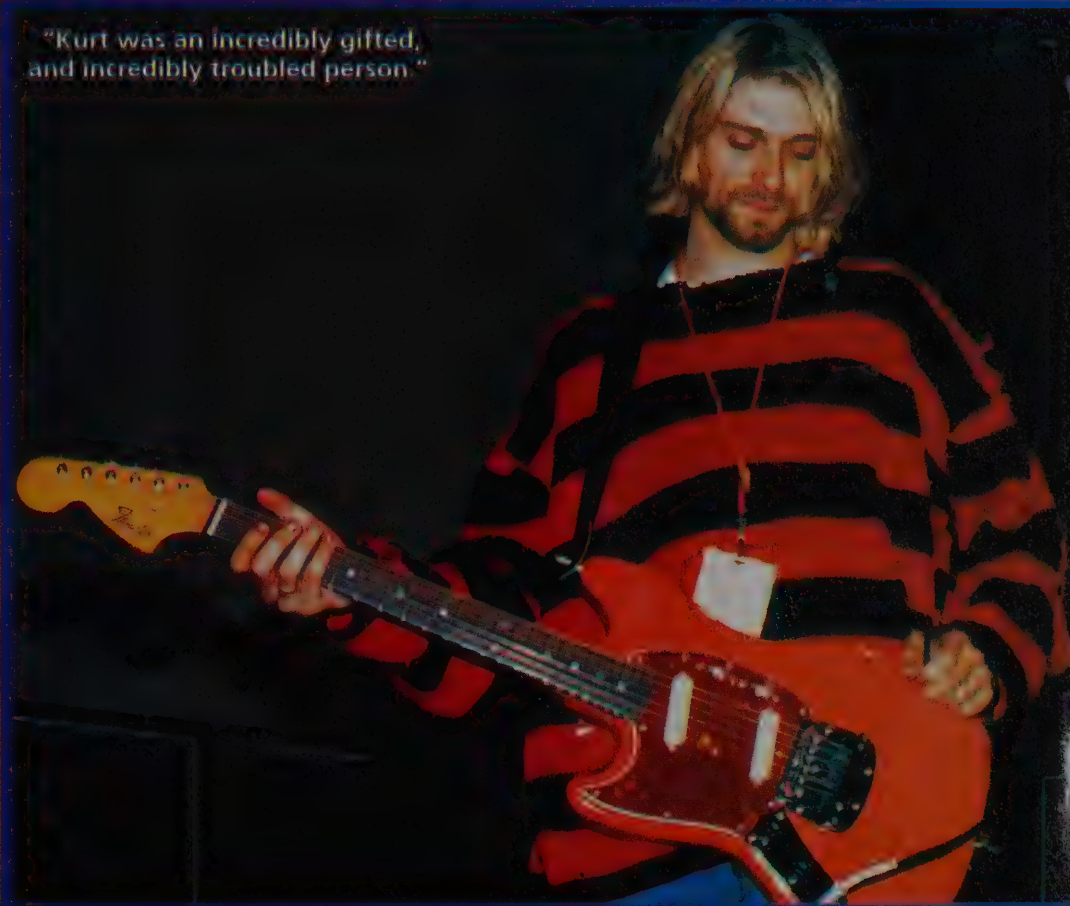
along with me," Cobain said shortly after the release of **Nevermind**. "It makes me feel like they're inside of me, sharing my personal thoughts."

It was this incredible dichotomy—the star who didn't want to be a star who feared the audience that loved him—that ultimately served as the foundation of Cobain's downfall. From virtually the moment Nirvana hit the top of the charts, rumors of the singer's drug use, his unhealthy lifestyle and his suicidal conversations filled the rock wires. Most

think that's where he tended to be at his happiest, so maybe we didn't see all that was happening. I know on tour, we tended to stay to ourselves a great deal, so some of his problems may have gone unnoticed."

Whether or not Grohl and Novoselic had fully noticed Cobain's problems prior to his tragic end, it's most unlikely that they would have been able to do anything about them. By the time 1994 had rolled around, there was seemingly nothing that could have deterred him from his fate.

"Kurt was an incredibly gifted, and incredibly troubled person."



of the time these stories were quickly dismissed as the rantings of another star-crossed rocker out to keep his name in the headlines. But in Cobain's case those rumors proved to be prophetically true. His words, his songs and his actions were all thinly veiled cries for help—cries that too often fell on deaf ears. When he overdosed on prescription drugs during Nirvana's final European tour, those around him quickly dismissed it as "the flu." When he confided to friends that he occasionally thought of killing himself, they too often simply offered him another drink. Even the members of his band, who *always* stood by to aid Cobain in any way they could, never fully grasped how tenuous his grasp on life had become.

"With Kurt, it wasn't always that easy to know what was happening," Grohl said. "He kept to himself a lot, especially after he got married, so Krist and I mostly saw him at shows or when we were in the studio. I

Here was a guy who essentially had everything; fame, fortune, a loving wife and a beautiful baby. Unfortunately for Cobain, it just wasn't enough to satisfy his troubled soul. Now six years later, as we boldly jump into a new Millennium, there are those who would choose to dismiss Cobain's legacy as that of just another "dead rocker"—a remnant of a fast-vanishing time who holds little relevance in today's hip-hop, riff-rockin' world. But those who choose to present such an argument should remember one thing. Thirty years after their deaths marked the unofficial end of the '60s, we still revere the likes of Hendrix, Morrison and Joplin as pioneers, innovators and geniuses. And it seems safe to say that 30 years from now the memory and music of Kurt Cobain will still be burning strong in the collective hearts and minds of all who loved him, and those who respected him.

PHOTO: JOHN BERGER/STAR FILE

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HIT PARADER

PHOTO: JOE GIRON/PHOTOFEATURES

There was a time in the mid-'90s when Trent Reznor was the unquestioned epicenter of the entire rock world. His every word, deed and action warranted front-page coverage in a wide variety of music-oriented publications, and his albums, such as the 1995 classic, **The Downward Spiral**, served as the inspirational fountainhead for an entire generation of aspiring young bands. To the thinking of many, Reznor and his group, Nine Inch Nails, were the single most riveting, compelling and passionate aspect of a then seemingly vacuous rock scene—a scene still searching for direction and leadership in the then-fresh wake of Kurt Cobain's tragic suicide. Through both media support and fan sentiment, Reznor was selected alternative rock's new guiding light, and while it is abundantly clear that he never desired his ascension to that lofty plateau, his incredible success and abundant charisma made him the most obvious man for the job.

How did Reznor choose to handle his sudden and somewhat unexpected deification by the rock hordes? Did he welcome it with open arms, as so many other platinum-covered rockers may have done? Fat chance! Rather, he chose to go underground, sequestering himself away from the adoring eyes of his public for the better part of four years. Occasionally his name would pop up in association with a movie film soundtrack (such as David Lynch's controversial *Lost Highway*), or maybe a confidant would reveal NIN's latest studio quandaries. But for the most part, Reznor the reluctant rock and roll hero quickly became Reznor the full-time rock and roll recluse, a self-contained, and apparently not very self-confident soul who wondered if he still had the drive, the determination and the artistic vision to continue making great music.

"I don't believe Trent ever was one to follow what was going on in music that closely," a friend revealed. "I think he always just followed his own muse. If a certain trend or performer suddenly became popular, it really didn't have much of a trickle-down impact on him. He's always lived in a world of his own design—especially when it comes to making music."

During Reznor's lengthy period away from the spotlight, much happened in the world of rock and roll. The angst-filled alternative scene that Nine Inch Nails had helped pioneer began to lose artistic focus and run out of commercial steam. A new generation of bands—as well as a new generation of fans—came along, most seemingly more interested in creating party-hearty attitudes and street-happy rhythms than in bearing their troubled souls through song. Obviously, it was no longer the mid-'90s, and Reznor was no longer the hub around which the entire rock scene revolved.

NINE INCH NAILS REZNOR'S DILEMMA

BY P.J. MERKLE

"The design for this album was to create something that stood up under repeated listenings."

The world now finds itself wrapped up in a new decade, a new century and new millennium, and according to public sentiment—and some critical assessments—Trent Reznor no longer exists on rock's cutting edge. While his latest collection, **The Fragile**, made a Number One chart debut upon its arrival last September, the two-disc set quickly fell from that lofty perch, landing in mid-chart purgatory less than a month after its release. Critics both praised and savaged the collection, calling it everything from "anger-laced sonic brilliance" to "an over-indulgent display of self-pity."

Can it be that rock's "NIN Era" has already come and gone? Can it be like so many performers before him, Reznor's greatest moment as a taste maker and scene shaker passed by before he even had the chance to fully grasp its significance? Perhaps we go way too far in our somewhat negative

assessment of Nine Inch Nails' current lot in contemporary music life. Certainly **The Fragile** will end up selling close to two million copies; quite far beneath the expectations of many... including those who, prior to its release, dubbed the album "the most anticipated release of the '90s," and those at his record label who waited so anxiously over the years for the arrival of new NIN product. But for the millions who waited in vain throughout the late-'90s for Reznor's voice to come from on-high to provide some kind of leadership and direction for their oft-troubled lives, perhaps his latest offerings represent a clear case of too little, too late.

"Rock fans are such an unpredictable lot," said a noted east coast radio personality. "The stars of one day are the forgotten souls of the next. Of course there are certain performers who defy such a fate—and I believe that Reznor is one of them. After all, he landed on the cover of *Rolling Stone*, had his *We're In This Together* video become MTV's most heavily-requested clip, and had **The Fragile** sell more than a million copies. All things considered, that's not too bad a showing for anyone."

Recorded in New Orleans, at Reznor's own Nothing Studios, **The Fragile** is indeed one of the most ambitious and challenging albums of this—or any other—year. Such songs as *The Day The World Went Away*, *10 Miles High* and *La Mer* prove beyond a shadow of a doubt that while some within the rock community may have moved away from Reznor's distinctive brand of angst-rock, his style remains without peer in terms of its passion and emotive bent.

Perhaps the disc's 23 songs would have been better served had they been offered up in two separate releases (much like Metallica's **Load** and **ReLoad** discs), allowing fans a better chance to

absorb the myriad intricacies contained within the two hours of music that Reznor here chooses to deliver. Indeed the sound barrage contained within **The Fragile** is often as overwhelming as it is compelling, making the total digestion of its contents a near-impossibility even after repeated listenings.

"I wanted to fully utilize everything that the studio could provide," Reznor said. "I was determined to try as many new things as possible—and I think I succeeded. This was designed to be a lot more than just a collection of singles or songs that were haphazardly thrown together. The design was to create something that stood up under repeated listenings and still gave you new surprises each time you heard it. I wanted to make something that you could play a million times, and that you'd still try to get something more out of it with each spin."



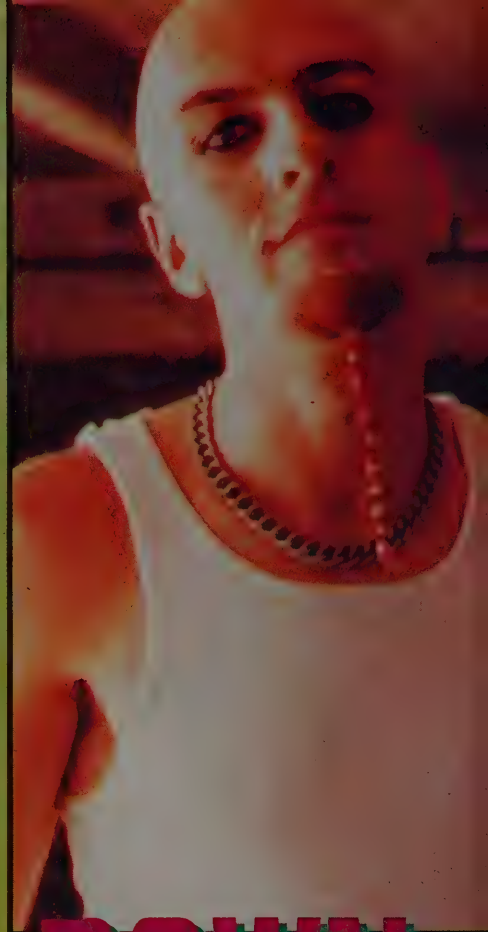
TRENT REZNOR
HIT PARADER

We can just about hear Regis Philbin asking the question during one of those insipid *Who Wants To Be A Millionaire* shows. "What nation has produced the fewest number of international rock and roll stars? Is it A) Australia, B) Brazil, C) Japan or D) Armenia." While such a query may give you a momentary reason to pause and reflect, without too much hesitation, most of you would probably answer "D... Armenia." And you know what? You'd probably be right, just don't tell the members of System of a Down about it. Band members Serj Tankian, Daron Malakian, Shavo Odadjian and John Dolmayan are very proud of their Armenian heritage, and as their success continues to grow, these hard rockin' musicians—all of whom happen to be native Americans who currently call Los Angeles home—are out to prove that great music isn't necessarily inspired solely by one's background, heritage or social standing.

Through the raw power exhibited in their rap/metal approach, System of a Down have begun to make a significant impact upon the contemporary hard rock scene. It's now been a year since the release of the group's self-titled

Since we do something different musically, people needed to name it something. Some say it's Armenian Rock. But that's unfair to us. It's part of who we are, but it's not what we do. If we're playing in another country, I don't think we'd be called Armenian Rock."

While much of the rock world seems to just be discovering System of a Down, the band's members each have had quite a rock and roll history. In fact, by the time SOAD came together back in 1995, both Tankian and Malakian had made names for themselves in two rival groups that were tearing up the So Cal club scene. Before long, the pair decided to bring together their musical fortunes in the band Soil, which with the eventual additions of Odadjian (who had originally served as Soil's manager) and Dolmayan, led directly to the birth of System of a Down. The group began focusing on writing of new songs by day, and hitting the club scene at night, hoping their Big Break would eventually come. One night in the Sunset Strip's notorious Viper Room, the legendary Rick Rubin (producer of everyone from the Red Hot Chili Peppers to AC/DC) happened to catch the group's leave-no-prisoners



SYSTEM OF A DOWN

ROCKIN' THE WORLD

debut album, and since then, this quartet has brought their politically-charged, hard-hitting sound to thousands as they've toured the face of Planet Earth with the likes of Rage Against The Machine and Limp Bizkit. And, to put it mildly this power-packed unit has effectively utilized their time in the spotlight, using their road opportunities to both make fans aware of their debut disc, and to make their followers react to their well-honed sense of social outrage.

"We do use our shows as a forum for expressing a lot of what we feel," Tankian said. "We're ready to speak about things openly. Our shared Armenian heritage is also a controlling factor in our approach. We play heavy music, and Armenian music generally isn't heavy. It's dramatic...and so is our music. Politically, there's a lot of things I talk about at our shows. I talk about mind control, or about non-lethal weapons being used by the C.I.A. and the intelligence community in the West.

BY MARK LANGLEY


set. On-the-spot, he decided to make SOAD the first group he'd sign under his new American Records distribution deal with Columbia Records.

"It just happened that Rick was in the crowd that night," Odadjian said. "An A&R guy from another label showed up, and he just brought Rick along. I don't know if he knew who we were before that show or not. But we saw him from the stage and it was obvious that he was really into it. Later on, after he got to know us a little, he offered to sign us, and that just blew us away. We had all always been big fans of Rick's. We knew all the work he had done dating back to the '80s. He was the perfect guy for us to work with."

Rubin was so inspired by the group's musical style, that he choose to take a decidedly hands-on approach when it came time to begin production of System's first album. He agreed to let the band set up their gear right in his

own home, so that they could record whenever the mood struck them. Utilizing Rubin's state-of-the-art home recording studio, the SOAD crew was primed and ready to catch all the energy and excitement that has made such tunes as *P.L.U.C.K.* and *Darts* immediate favorites on the "alternative" metal scene. But true to their nature, System wasn't about to let even the legendary Rubin mess around with their sound or their lyrical message. According to Tankian, he was there to capture what the band did, *not* change it in any way, shape or form.


"Rubin likes us for who we are," the singer said. "That's why we work well together. We wanted to make sure that the record would be live-sounding, but with touches that make it really feel complete. It was great to work with upper-echelon people like Rick, yet be given the freedom to do exactly what we wanted. That's kind of rare for a heavy band like this, and we enjoyed every second of it. The songs really



System of a Down:
"We do something different, so people feel the need to name it."

reflected what was going on in that studio— *P.L.U.C.K.*, for instance stands for 'Politically Lying, Unholy, Cowardly Killers.' It's a revolutionary song having to do with Armenian genocide. Other songs, like *Darts*, allow me to say that to understand our world and life as it is, you have to open your eyes to more than the one type of philosophy that's being fed you. Maybe that's one of the best messages this band can give anyone out there."

Whatever message you may choose to derive from System of a Down's powerful sound, the fact remains that the unique mix of their heritage and their diverse musical tastes have created one of the most volatile and exciting rock combinations of the new millennium. With influences raging from Kiss and early Van Halen to classic punk and cutting-edge jazz, there's no doubt that SOAD are presenting one of the most unpredictable and overwhelming hard rock grooves around. This unit has already won rave reviews from all corners of the music universe, with their heavy-handed sound being hailed as "revolutionary," "rebellious" and "gut-



Serj Tankian:
Outspoken
on stage and
on album.

**"Our shows
are a
forum for
expressing
a lot
of what
we feel."**

tural" by various members of the mainstream media. Not bad for a bunch of guys who only a few years ago almost called themselves *Victims of a Down*.

"The name of the band came from one of Daron's poems," Tankian explained. "That poem was called *Victims of a Down*, but when he brought it to us we all agreed that 'System' was just a better, stronger word. It makes it a 'whole' instead of the people in particular. But you're supposed to take your own meaning out of our name. It means different things to different people. That's the beauty of it. It's like putting up art on the wall and going, 'What do you think of it?' It's many different things on both a personal and political level. We leave it open to interpretation."

At first glance, it would appear to most of us that Gavin Rossdale leads the ideal Y2K existence. After all, how many among us wouldn't sell our mortal souls to the devil himself in order to enjoy the kind of perks that seem to constitute the majority of Mr. R's every-day life? There are the international plaudits generated by those who enjoy Rossdale's work with his platinum-selling band, Bush. There's the first-class, jet-set lifestyle that has seen Rossdale and cohorts Robin Goodridge, Nigel Pulsford and Dave Parsons touch foot in just about every corner of God's green earth. And there's the out-and-out adoration of the world's women, many of whom seem more than ready to throw themselves at Rossdale's feet at a moment's notice.

said. "I was able to take stock of things and really think about what style of record and what kind of songs I wanted to play and write. I really had a lot of time to myself to decide what to do. But I will say that I'm glad that when we actually began recording, we focused on the more rock and roll side of things instead of some of the more eclectic things I had written. I believe we've shaken things up a bit on this album, but those songs would have really shaken things up."

Perhaps Rossdale, like his legendary countryman James Bond, prefers things shaken... not stirred. And if we can judge by the reaction that **The Science Of Things** has generated during its six months of availability, it would seem that the Bush boys accomplished all that they

attractions of the last decade. With their three discs (**Sixteen Stone**, **Razorblade Suitcase** and now **The Science Of Things**) moving a combined total of more than ten million copies world-wide, and their tours selling out shows from Tokyo to Topeka, this British quartet has cemented their position in the rock and roll hierarchy. And while it may seem to some that this group has come a long, long way since the day in 1993 when the world was first introduced to Bush through the strident sounds of such songs as *Everything Zen* and *Machinehead*, the fact remains that while they've clearly done their best to change with the times, their guitar-driven sound remains as strident and evocative as ever.

"From the very beginning our goal has been to make music that rocked and that appealed to a certain fan base," Rossdale said. "All we wanted to do was get the chance to play some shows and sell some records. In all honesty, we would have been satisfied with that. We never dreamed that it would get as big as it has. But I also believe that we've done our best to handle it. We've tried to maintain our musical integrity and make each album we do as exciting and interesting as we can make it. I think that's a noble ambition for any band."

With their still-abundant ambitions serv-

BUSH

BLINDED BY SCIENCE

Apparently, however, all that wasn't enough to satisfy Rossdale's artistic soul. Indeed, back in 1997, soon after Bush finished touring in support of their highly successful sophomore disc **Razorblade Suitcase**, the handsome vocalist decided to chuck it all, duck the madness that surrounded him everywhere he went in his native London, and seek both solace and solitude in the secluded Irish countryside.

There, sequestered away from everyone and everything for a period of six months in an old mansion outside the city of Cork, Rossdale began to reinvent the very foundational structure of the Bush dynamic. Working at a slow but steady pace, he began cranking out a song a week, turning staid lyrical structures inside-out and reinventing musical patterns that had become as familiar to him as an old sweater. By the time he was ready to return home revitalized and refreshed, he had 25 new songs ready to go—the tunes that after some reworking and editing down to a final 12, would give form and style to the group's latest disc, **The Science Of Things**.

"Getting away on my own to Ireland was a most interesting time," Rossdale

set out to do in terms of redefining their niche within the contemporary music universe. While some critics have labelled the band's current sound "retro" and "predictable," most have seized upon the disc's startling depth and breadth to note Bush's artistic maturation. Indeed, on songs like *The Chemicals Between Us* and *Warm Machine*, one would be hard pressed not to recognize the major evolutionary changes that Rossdale has forced upon his bandmates, as well as upon the group's ever-loyal musical troops.

"There was a point when we considered making this a far weirder and more unconventional record," Rossdale said.

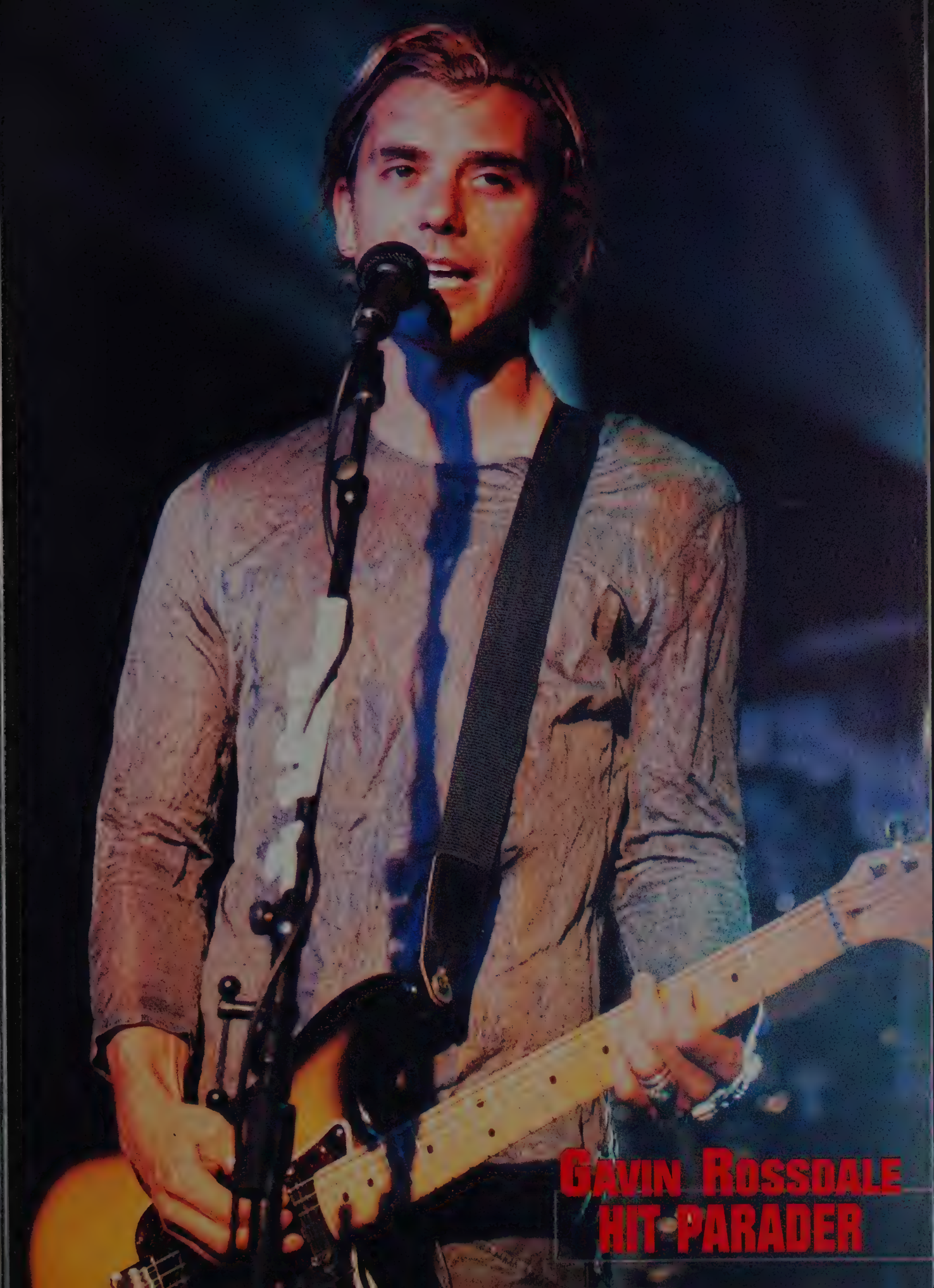
"But after I came back from Ireland, and got everyone together in the studio, I think we all realized that we wanted to keep the band's rock and roll foundation intact. We wanted to add some new things, make it a very interesting record, but we know that at our heart we're still very much a rock band."

A rock band, indeed! In fact Bush now ranks as one of the most successful rock

ing to continually drive them forward, Bush have now returned to the tour trail, where the more sonically-diverse material of **Science** has proven to be as road worthy as their early classics. In fact, as they take the stage each night, it seems as if there's a little extra glint in each group member's eye when they have the chance to launch into one of their latest favorites. Clearly, seven years of success, and an equal amount of time in the glaring spotlight of public acclaim, have done little to rob these Bush babes of the sheer, primal joy of standing on stage and rocking out in front of 15,000 of their most ardent supporters.

"There is still nothing quite like that," Rossdale agreed. "When we had the opportunity to play Woodstock last summer, in front of what has been estimated to be 250,000 people, the feeling was simply amazing. There was an electricity that passed through us, out into the audience, and back to us that was totally palpable. You could sense it, you could feel it, you could see it. That is satisfying in a very different way than creating new music. But it is the culmination of the creative cycle. You sit by yourself in a house on the Irish coast, writing a song that millions may eventually hear. That's the great thing about rock and roll."

"There was a time when we considered making this a far more unconventional album."



GAVIN ROSSDALE
HIT PARADER

Trying to describe the sound created by Fu Manchu is akin to trying to describe the sound of a roaring freight train to a deaf man. Quite simply, it's something you have to *experience* in order to fully comprehend its power, its energy and its pure, unadulterated volume. As shown throughout their latest album, **King of the Road**, these So Cal metal masters have once again cranked their amps to "10," turned their fuzz-boxes to "full" and created a sonic roar that seems destined to loosen tooth fillings and crumble building foundations where ever their music is played.

As we move ahead into the new millennium, Fu Manchu stand as a band clearly caught out of place and out of time. In look, sound and attitude, the unit comprised of vocalist/guitarist Scott Hill, guitarist Bob Balch, drummer Brant Bjork and bassist Brad Davis seem more like a throw-back from the "flower power" '60s than a representative of cutting-edge Y2K ideals. Their hair is long and shaggy, their clothes are Salvation Army relics, and their sound is... well, their sound is simply the most overwhelming cascade of volume this side of an exploding volcano.

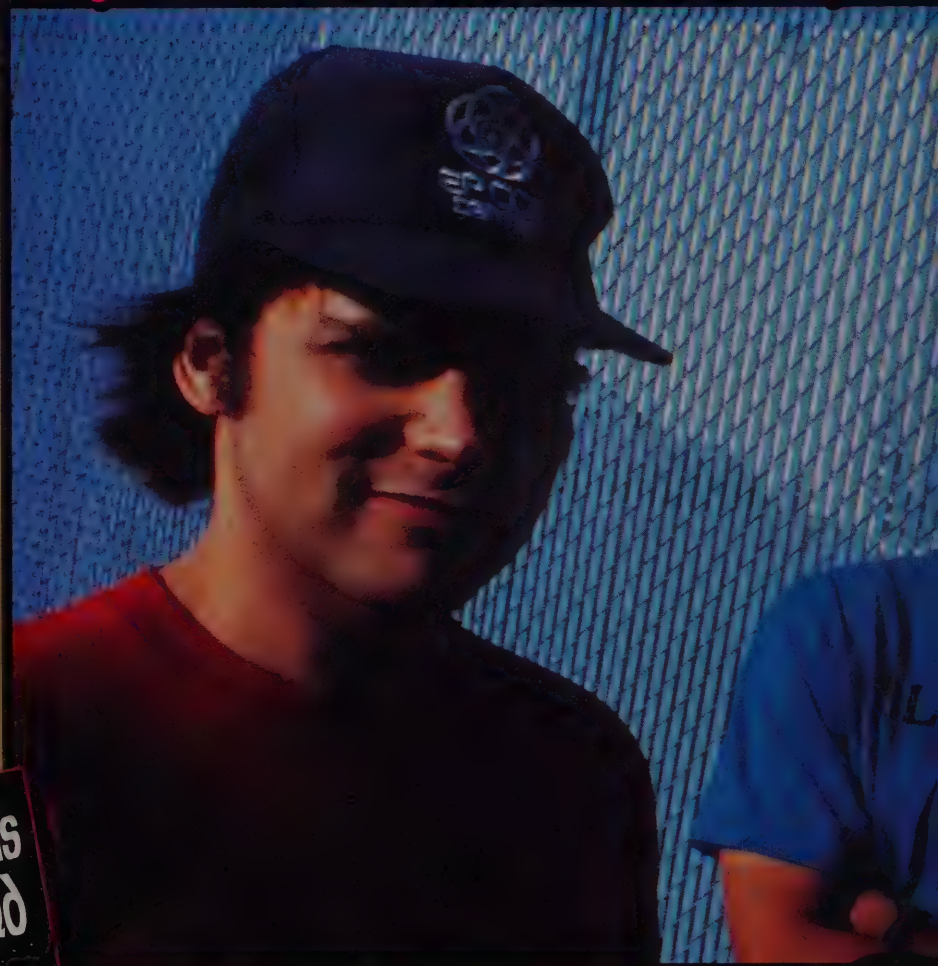
But don't be completely fooled by this group's rough and ready sound. While it obviously pays unabashed homage to such metal pioneers and Black Sabbath, Mountain and Blue Cheer, it also manages to capture all the energy and excitement that continues to make heavy metal the most commercially successful form of music in the world. And while their approach is obviously a far cry from the rap-cum-metal stylings that predominate today's hard rock scene, the music of Fu Manchu has been warmly embraced by the media as if it were some long-lost love. In fact, it seems as if these out-of-place and out-of-time rockers may just

"The whole point of this band is to lay back and have a good time."

serve as the latest spearhead in a metal renaissance designed to introduce a new generation of fans to the wonders of fuzz pedals, distorted blues-based guitar solos and mind-numbing power riffs. Just don't try to lay any pressure-packed responsibilities on these space cowboys—they're too busy kickin' back and just playin' some rock and roll to deal with any of that.

"The whole point of this band is to lay back and have a good time," Bjork said. "It's not rocket science, and we know that.

FU MANCHU



We're just playing music, but at the same time I couldn't ask for a better band to be in as far as a 'brotherhood' goes. Artistically, we all look at things in the same way, which made this is real comfortable album to make. The music was there, and we'd been anxious to get these songs down for a long time. It's a pretty in-your-face record... it's definitely roadworthy."

Fu Manchu has been waging a long and occasionally frustrating battle to single-handedly bring their "roadworthy" sound to public prominence. It was way back in 1990 that the band's first privately-financed EP hit the streets, but a few lineup changes and a generally unimpressed reaction from record labels forced the

band to plug along virtually unnoticed for the next three years. Finally, in 1994 they managed to scrape up enough interest—and finances—to get into the studio to lay down the tracks that became their debut full-length disc, **No One Rides For Free**.

A little more enthusiasm was shown towards the band after this hard-hitting collection emerged, with a few publications drawing the obvious reference to Sabbath as well as forming a link to more current metal mashers as the late, lamented Kyuss and Corrosion Of Conformity. That initial effort was followed in short-order by 1995's **Daredevil**, a disc that was powerful enough for the band to land a major label deal in time for their 1996 release, **In Search Of...** That disc helped

open the eyes of everyone to this strange musical phenomenon known as Fu Manchu. But it wasn't until the group released their 1998 wall-shaker, **The System Is Go**, that the entire world seemed to catch a major case of the "Fu." And now with the emergence of **King Of The Road**, it seems like nothing is about to stop this power-packed quartet from coming face-to-face with their musical destiny.

"We're not trying to change the world or anything like that," explained the long-haired Hill. "It's pretty easy to figure what we're up to. Just give us a couple of heavy

rock universe is beginning to catch on to Fu Manchu's heavy-handed, three-chord approach. Maybe it's because bands ranging from Black Sabbath to Sevendust have recently proven the on-going viability of the metallic form. Maybe it's because the ever-unpredictable forces at radio and MTV have begun to once-again realize that hard rock music is still what the masses crave. Or maybe it's just because rock fans around the world seem ready to again party hearty. But whatever the reason may be, it appears as if Fu Manchu are *finally* the right band

within ear-shot can't help but avoid being turned on by Fu Manchu's blatant appeal. Some people may still cringe at the very notion of heavy metal making a big-time return, but to countless others the sound of a shrill guitar, a booming bass and even a clanking cow bell can't mean nuthin' but a good time.

"We like these songs a lot better than anything else we've done," Hill said. "That's easy to say about every album you do, but this time it's different. We can sense it just by the way that people are beginning to react to us. It's a lot different

Fu Manchu: "This isn't exactly rocket science."



BUILDING A BUZZ

riffs to play, and a big stack of amps and we're as happy as pigs in mud. If everyone was really honest, they'd admit that their favorite concerts are the ones where the band is playing really loud, aggressive music. That's where you can really let go and have some fun. What's really amazing to us is that this kind of rock is what everything we listen to today was built upon—yet nobody else seems interested in playing it."

Slowly but surely it seems as if the entire

in the right place at the right time.

With the able production assistance of White Zombie guitarist J. Yuenger, on **King Of The Road** these So Cal rockers have created what might well stand as their ultimate call-to-arms. And on such tracks as *No Dice* and *Over The Edge* that simplistic, time-honored formula works like a charm. This is loud, boisterous, in-your-face hard rock from first cut to last, but it's presented with such feeling—and such obvious love—that anyone

BY ROB ANDREWS

than it ever was before, and we love it! We've been getting a lot of press, and everyone seems very turned-on by what we're doing. I think we've hit a responsive nerve—we're kind of that 'secret pleasure' that everyone has but doesn't want to talk about. We can just sense that this kind of hard rock is coming back strong. There are a lot of people out there who really love this kind of music."

THE EDGE

HARD ROCK'S NEW STARS

BY VINNY CECOLINI

"YOU'RE GOING TO HAVE TO wait for new photos," apologizes Epic publicist Stephanie Cabral. "Incubus are doing a photo session tomorrow because their singer, Brandon Boyd, went and cut his hair."

The vocalist, who has been sitting beside his publicist the entire time, laughs as he rubs his newly close-cropped head and attempts to explain his decision to cut what a growing legion of female fans have come to adore: his dreadlocks:

"I recently dreamed that I cut my hair," he explains. "I felt very light in the dream and I was able to dream leap. I've had long hair all of my life and I was afraid to cut it. But there are dozen of bands getting noticed just because their singers have dreadlocks. It was becoming obvious and I never wanted to be obvious, especially in an artistic sense."

The clean cut singer's mother failed to recognize him backstage at Incubus's Los Angeles Palladium performance, the penultimate show of the band's recent tour opening for art

rockers Primus. Incubus, who has built a reputation as a tireless live act, is already preparing for the second string of dates in support of its sophomore effort, **Make Yourself** on the annual Sno-Core Tour, headlined this year by Armenian-American alternative metallers System of a Down.

"We'll stop touring and record a new record when we feel the time is right," explains Boyd. "There were delays recording the new album, because we thought there was still life left in (1997's) **S.C.I.E.N.C.E.**"

The band (which also includes Michael Einziger, DJ Kilmore, Dirk Lance and Jose Pasillas II) grew gradually as it toured in support of its debut, developing from a poorly received warm-up act to a celebrated support act on the verge of headliner status. "Touring is important," agrees Boyd. "Things are changing for us, but until recently, our music was not played on the radio."

Still, after touring for nearly two years in support of **S.C.I.E.N.C.E.**, the band needed "time to recover." "We were at the point where everyone in the band was about to kill each other," he laughs. "That comes naturally when you have no normality in your life. You never sleep and you don't eat right when you're on the road. Eventually it catches up with you. Also, our record sales had hit a plateau."

When Incubus began writing music for its second full-length effort, Boyd, realized something was wrong. "I said, 'Hey, guys, this doesn't sound like our old stuff.'" He

INCUBUS



WITCHERY



recalls. "We finished four songs and demoed the material. It sounded different— not bad, just different. The songs were reworked and are now on the record, but in the beginning they were more melody-based. The music had taken a back seat, whereas in the past, we had spent most of our time writing the craziest riffs."

Quite simply, **Make Yourself** is exactly what you would expect from the band who recorded the impressive **S.C.I.E.N.C.E.** Incubus have taken the elements that made their debut successful and created a secular, identifiable sound. Although their music contains elements of metal, hip-hop and groove, Incubus does not fit into the current new metal trend.

"Most of the riffs on the first album were written when we were still in high school," admits Boyd. "The new record was written during the past year. We spent four months writing in a rehearsal studio and then entered NRG Studios with thirteen new songs and a bunch of ideas."

"We knew the album would be different from **S.C.I.E.N.C.E.**, which we are thankful for. People can no

longer say we sound like this band or that band. It seems like we're finally being recognized for ourselves."

IT WAS 1994 WHEN EX-SEANCE guitarist Patrik Jensen approached Paul "Typhon" Thind of Necropolis Records about signing Satanic Slaughter, a band from his hometown of Linkoping, who, despite being considered influential, had never received a record deal during their decade-long existence. Typhon agreed and asked the original members to get back together to record. The problem was that Satanic Slaughter had over twenty members during its existence, many whom were no longer musically active. The only continuing member was guitarist Ztephan Dark, who ended up asking Haunted guitarist Jensen and bassist Richard, who had played with Dark in a death metal band called Morgue.

Dark wanted to sing. When they entered the studio to begin recording, however, it turned out that he had no vocal ability at all, so Dark wrote lyrics, while another vocalist took over. This did not sit well with Dark, who was the founding member of Satanic Slaughter.

So, soon after, Dark notified his bandmates that not only was he leaving, but also he was taking the name with him. The four remaining musicians, agreeing that they enjoyed working with each other and decided to adopt a new name, **Witchery**.

The band recorded **Witchburner** with the addition of Toxine on vocals and Mique on drums. When Richard moved over to guitar, the trio brought in Sharlee D'Angelo, who was also part of Mercyful Fate.

Despite the members' busy schedules, Witchery have not only been able to tour, but they have also recorded and released albums at a steady pace. The most recent is the critically acclaimed **Dead, Hot and Ready**, which is a mix of Black Metal, Death Metal and Motorhead-ish 1980s hard rock. And they are already hard at work on their next offering, a live album, tentatively titled **On A Broomstick to Hell**.

BROKEN HOPE GUITARIST BRIAN GRIFFIN is taking time out from his hectic schedule to talk to **Hit Parader**. Besides working on the black metallers' latest, **Grotesque Blessing**, he is planning the future of his dark, orchestral, gothic project Em Sinfonia, and producing other bands at his recording studio.

"I separate the projects I am involved with," he explains. "I have my rehearsal time with both bands and I have my studio time. I support myself as a producer, although Broken Hope is my priority."

Grotesque Blessings is not only the band's first release for Martyr Music Group, but also celebrates the band's tenth anniversary. The band's most progressive effort to date, the album marks the debut of drummer DeMumbrum.

"The new album is different than our past efforts," explains Griffin. "We have a new drummer, who helped create this album. He has a unique style, which has added a new flavor to our sound. He uses more cymbals than our previous drummer did."

Like Morbid Angel and Death, Broken Hope, which also includes guitarist Jeremy Wagner and vocalist Joe Ptacek, creates songs that are intricately structured and deftly executed.

"It is not just a matter of being heavy anymore," says Griffin. "A lot of death metal guitarists are now getting noticed because they're pulling off stuff that is just amazing. And now everyone is trying to top each other. There are still bands that are totally into grinding it out, but there are more bands that are totally into musicianship."

The vocals are also cleaner on **Grotesque Blessings**. "You couldn't understand a lot of the words on our previous records," says Griffin. "We're getting away from that. You are now able to understand more of the lyrics."

"Jeremy and I wrote all of the music, where as on previous releases, we had help from our other bassist Shaun and our old drummer Ryan. I guess that is a major reason why this album is so technical."

BROKEN HOPE



The strippers at a Los Angeles exotic nightclub gravitate toward vocalists John Bush, bassist Joey Vera and drummer Gonzo. The women did not recognize them as the founding members of 1980s power metallers Armored Saint, but are attracted to the reverly the trio are creating. Borrowing the words of Flo & Eddie, the reunited Armored Saint are once again "happy together." Life-long friends, who met early on in grammar school, the trio has only recently renewed a friendship that faded when Armored Saint split following Bush's departure to join Anthrax in the early 1990s.

Things are different this time for Armored Saint, who released its reunion album, **Revelation**, in March. After leaving Anthrax in Boston, where the band performed at a radio-sponsored Christmas celebration, Bush traveled cross-country to join Armored Saint. It is the beginning of what will inevitably be a hectic year for the husky voiced frontman. Vera also has a full-plate this year. Besides Armored Saint, he is the unofficial bassist for Fates Warning, who is about to end an extended hiatus. And whenever he has a free moment, he is hoping to produce records. If the members of Armored Saint, which also includes drummer Gonzo and guitarists Phil Sandoval and Jeff Duncan, are busy with other projects, why regroup now?

"We got back together in the summer of 1998 when there was a lull," says Vera. "But it took a year to write and record **Revelation**. Now that the record is out, Gonzo and I are going on a press tour. When I return, Fates Warning is heading into the studio.

"I've been up front with Fates Warning. For the past three years, they've been a big part of my musical life and I want to avoid any conflicts. It will be interesting, however, to see what happens since Fates Warning will probably be touring when Armored Saint is supposed to

"We had to build new friendships, which has been different since we're older and we have different responsibilities. We didn't just pick up where we left off; life is not like that."

"We're more mature and not bothered by all of these trivial things that got in the way when we were younger," says Gonzo. "We've learned to appreciate things."

"We're trying everything in our power to maintain a stress free environment," continues Bush. "When we started in the early 1980s we had all of these expectations, which was justifiable since we did really well really fast. But reality eventually set in and we headed in a decline. Everything changes when that happens."

Following the tragic death of original guitarist Dave Prichard from Leukemia in 1990 and the release of the under-appreciated **Symbol of Salvation** album in 1991, Armored Saint split. "Sometimes people grow apart and have move on," says Bush.

At the time, the split shocked fans of Armored Saint, since its members were known for their personal loyalty. Metallica courted both Bush, before the recording of **Ride the Lightning**, and Vera, following the death of Cliff Burton, but both remained with the band until the early 1990s. "It was

because of our loyalty that the band was able to get back together," says Gonzo. "The three of us have been friends for almost thirty years."

"When Armored Saint split and John went to Anthrax we lost contact," explains Vera. "But when Anthrax went on hiatus a couple of years ago, we found ourselves with more time to hang out, so we rekindled our friendship. We jokingly began talking about a reunion. The joking stopped when we began collaborating."

"Joey showed me some cool

ARMORED SAINT MARCHING ORDERS

BY VINNIE CECOLINI



Armored Saint:
"We're more mature
than before."

"IT TOOK US A YEAR TO WRITE AND RECORD THIS ALBUM."

be doing the European festival circuit. I hope to do both."

Anthrax is touring this winter in support of **Attack of the Killer A's** and Bush will share the stage with his predecessor, Joey Belladonna. "I'm expecting a little turbulence and conflict in 2000, but I need it, so I'm embracing it," says Bush. "I just want to work. I did nothing this past year. I've just been picking my butt every day."

"In the middle of all of this, there is going to be some song writing taking place," adds Vera. Although the band is thinking ahead to its next album, what it will contain has yet to be decided. "We've agreed to do some other things, although not necessarily a studio record," says Bush. "We have to deliver another record of live tracks, b-sides, demos and cover versions," adds Vera. "We're also going to film a long-form live video during the tour."

The Armored Saint reunion began over a year ago, when Anthrax guitarist Scott Ian and drummer Charlie Benante decided to reform their notorious side-project, S.O.D., leaving Bush with time to look up old friends.

"One of the hardest things about joining Anthrax was I knew that my relationship with Joey and Gonzo would suffer," admits Bush.

ideas he had, even before we disclosed doing another Armored Saint record," says Bush. "I thought his ideas were great and I said, 'let me fool around with it.' After finishing the first two songs, *Flood and Control*, we started talking about doing another record.

"We continued writing new songs and had left over that were written between 1989 and 1992; songs that didn't make **Symbol of Salvation** (1991) for one reason or another."

Although **Revelation** has the classic Armored Saint sound, it does not sound dated. Free of deejays, drum machines, hip-hop vocals or any of the other obvious elements that can be found on most New Metal albums, **Revelation** is 1980s power metal with 1990s sensibilities.

"Joey and I had guidelines about the songwriting," admits Bush. "We asked ourselves if the songs sounded metal and sounded good to us."

"We knew that a large part of our fanbase has been with us from the 1980s," adds Vera. "We didn't want the record, however, to sound like it was recorded in 1987 and never released."



During his months away from the Motley Crue (who hired former Ozzy Osbourne skin basher Randy Castillo to keep Lee's drum stool warm) Tommy proved that he had his life's priorities in perfect working order. First came the reconciliation with his once-and-future wife, actress Pamela Anderson, and the bonding with his two young children. Then, and only then, did Tommy turn his attention towards music once again.

After spending the better part of the last two decades under the pervasive influence of the Crue, one might have imagined that Tommy would have chosen to find himself a new singer, guitarist and bassist and begin the whole hard rockin' process over again. Think again. In fact, Tommy decided to go radically against the grain, turning his once lionine mane of hair into corn-rows, hooking up with a pint-sized rapper named TiLo (formerly of Hed PE), and trading in his vintage metal sound for an au-courant blending of hip-hop and rock elements. He decided to call his new project Methods of Mayhem (partly due to a "MAYHEM" tattoo emblazoned across his stomach in six-inch high letters), and the results, as shown on the band's self-titled debut album, leave no questions unanswered regarding Tommy Lee's new lot in musical life.

"This is a new beginning for me in a lot of ways," he said. "My life is back together on all fronts, and I'm thrilled about it. I'm living a clean, sober life with my wife and kids, and I'm making some exciting new music with some great musicians. Sure I miss the guys in the band—they're my brothers, man. I've done everything with those guys for 20 years. But it was time for a change, and now that I've done it, I know it was the right thing to do."

Judging from the wide-ranging material that comprises the ener-

When Tommy Lee left the Motley Crue fold a little less than a year ago, many within the rock world openly speculated about what this tattooed beat messiah might do next. After all, on more than one past occasion Tommy had rather emphatically proven that a little too much free time on his hands was an instant recipe for disaster. Friends feared that being away from the schizophrenically-settling influence of the Crue could lead Tommy down the wrong path—the same path that had landed him in jail back in 1998 for a well-publicized case of spousal abuse. They feared that on his own Tommy would turn into a one-man hurricane, a long, lean, mean case of trouble walkin'. Thankfully all those fears have now proven to be wrong.

getic first outing from MOM (there's just *got* to be something Freudian going on there), it is clear that Tommy has indeed made the right career decision. From the rap-flavored beats of *Who The Hell Cares* (a tune that features a guest appearance by *Snoop Dogg*) to the heavier rock that distinguishes *New Skin* (which pops for a special spot from Kid Rock), it's obvious that Tommy is havin' one heck of a good time playing with his new musical partners. While some long-time Crue followers may shake their heads in derision when they hear how far Tommy has wandered away from his traditional rock roots, to a new generation of fans this music is clearly on the Y2K cutting edge—loud, lewd and happenin'. Perhaps even more shockingly, Tommy has decided to step out from behind his drum kit on most of Method of

Mayhem's tunes, not only adding his unique vocal stylings to the songs, but also contributing his more-than-capable hand to the guitar work when the band plays live.

"It was time to try some different things, something new, something I hadn't heard yet" he said. "I've always been a pretty well-rounded musician, which is something drummers sometimes don't get enough credit for. Obviously I can play piano, as I did with Motley on songs like *Home Sweet Home*, but I can also handle a guitar pretty well. It's just a lot of fun to try so many new things and be the guy calling the shots. And then having a lot of people I've admired over the years come in and lend a helping hand to the album has really been great. It's made this whole project really something special."

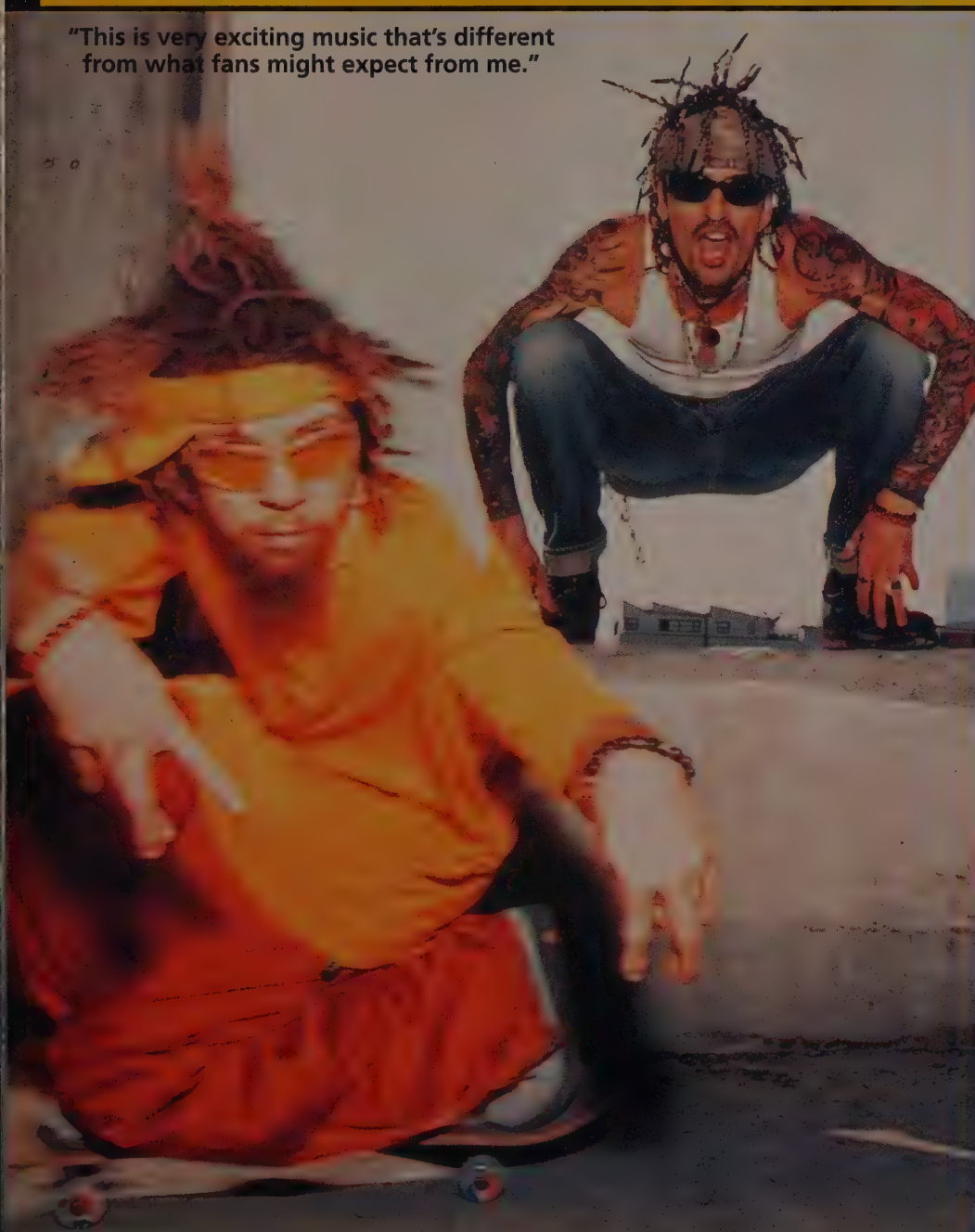
Of course, despite the success enjoyed by his new outfit, many rock fans have already begun to speculate as to when—rather than if—Tommy might decide to the rejoin the Motley Crue fold. While there is still much work ahead before Methods of Mayhem begin to enjoy even a smattering of the success that the Crue enjoyed during the halcyon '80s, it's inevitable that such questions will follow Tommy around for a long time to come. You know it. He knows it. We *all* know it. But

the simple fact is that he's far from ready to either write off anything involving his musical future, nor is he anywhere near ready to commit his time and energy to anything other than to the immediate task at hand.

"Right now I'm just enjoying what I'm doing," he said. "I'll always love Motley Crue, and in my heart I'll always be part of it. But I couldn't go out on the road with those guys for six months and give the kind of attention that my marriage needed. I really wanted to spend more time with my family. Being in a band really puts a strain on your personal life. But making this album allowed me to work in a way that I was comfortable with and have better control of my time."

**This is a new
beginning for me
in a lot of ways.**

"This is very exciting music that's different from what fans might expect from me."



No matter how hard he might try to control his environment, however, it seems that at least a little touch of controversy is bound and determined to follow Tommy around wherever he goes. Even when he was making the video for his album's first single, *Get Naked*, the media couldn't help but note that both Tommy and his lovely wife decided to appear "nude" in the clip. While this musical video only gives a hint at what millions have already seen thanks to the infamous home video that the couple made a few years ago, many media members chose to regard the pair's skin-showing appearance as a new "scandal" rather than as the tongue-in-cheek homage it was clearly intended to be. But you know what? None of that bothered Tommy one bit. Hell, he's been through a lot worse than that over the last few years, and now that every aspect of his life seems to be back in near-perfect working order, why should he let a few stray headlines bother him?

"Hey, I can live with it," he said with a laugh. "I've spent time in jail, so what else compares to that? Actually, as I look back, spending time away from everyone and everything that I value was one of the best things that ever happened to me. It allowed me to really get my life in order. It gave me strength and direction. If that hadn't happened I don't know where I'd be today. That's an idea that really scares me."

Sebastian Bach had heard it all before. In fact the tall, lanky, long-haired, now-30-year-old vocalist had heard it over, and over, and over again! People seemed to get a special kick out of walking up to Bas on the street, in clubs, or wherever they might happen find him and not-so-casually whispering in his ear how "pretty boy" hard rock was dead—er than the proverbial doornail, how that once dominant form of the late '80s had fallen on hard times, and that it had taken Bach right along with it. But the former Skid Row vocalist took it all in stride. After all, he reasoned, what was there to get upset about? What those people were saying happened to be true!

Instead of just sitting on his ass, however, Bach decided to do something about it. No, he wasn't going to cut his

pose—to play some rock and roll.

"I was getting crazy being off the road," said the ever-loquacious Bach. "I was just inspired to get out there and do whatever was necessary to get back to playing rock and roll. That's what I do, and that's what these guys do. We don't care what people want to call it and we don't care what they might think about us. We know that if people get off on real rock and roll, then they'll get off on what we're playing. We've had our share of successes in the past—so having a platinum album to hang on our walls isn't our big motivation. This time what's gonna get us off is kicking some ass with the music we play."

SEBASTIAN BACH

hair or turn his back on his multi-platinum past—he was simply going to put a new twist on his musical aspirations. During one of Skid Row's increasingly long between-tour sabbaticals, he put in a few phone calls to some fellow ready-to-rock musicians, including guitarists Richie Scarlet and Jimmy Flemion, drummer Mark "Barn Barn" McConnell (who played with Bach in his pre-Skid Row unit, Madame X), and bassist Larry (yup, just Larry), in an attempt to put together a new band—one that was to be called Sebastian Bach & Friends. Over one hundred live dates later, the group had evolved into one of the hardest working—and hardest rocking—groups on Earth.

Keep in mind, however, that while much of this unit's repertoire featured their interpretations of Skid Row's classic tracks (along with a few new Flemion-penned tunes), this was never a group designed to rekindle the long-dormant spark of '80s-styled heavy metal, and it sure as hell wasn't a group intent on setting multi-platinum sales record. From the very beginning, SB & Friends was simply a chance for a bunch of crazed rockers to get on stage, plug in their instruments, and vent some emotion. Sure Bach knew he was bucking the odds—but that's far from the first time in his life he has done that. He knew in his heart and in his soul that this was a band for the New Millennium—a band of time-tested musical souls banded together with one express pur-

BY TOM MOORE

Moving from the platinum-covered environment of Skid Row to the down-and-dirty world of the SB & Friends has certainly been an interesting trip for Bach. For those of you who may not remember—or for others who simply may not give a damn—the Skidders were one of the most successful bands of the late '80s, with their debut disc selling more than five million units world wide thanks to anthemic singles like *Youth Gone Wild*. But

things soon began to slide downhill for this New Jersey-based unit as their next two albums failed to light the same kind of commercial fires enjoyed by their debut. But enough with the ancient history lesson... It's now been well over six years since Skid Row last

released an album or toured the world, and during that time Bach has kept himself busy in some very unusual ways.

The six foot-four-inch frontman has been a frequent guest on such show's as ABC's *Politically Incorrect*, where his fast-paced banter, and shoot-from-the-hip remarks have

made him a somewhat unwitting spokesman for the rock and roll cause. In addition, Bas happily spent much of the late '90s on the road—not necessarily *playing* music, but rather following his idols, Kiss, as they conquered the universe on their various reunion tours. Often Bas could be seen down in the front row of the "pit" banging his head to the "klassic" Kiss beat as he shadowed the band nationwide—and even trailed them to a few European locations. For some, such activity may have appeared pointless if not downright juvenile, but for the ever-unpredictable Bach it was his chance to pay homage to the "gods" of rock and roll.

"Those guys are the best," Bas said with typical reserve. "How can you love rock and roll and not love Kiss? They're what it's all about. Ace Frehley is God! I kind of missed out on stuff the first time around because I was a little too young to see them in the mid-'70s. It kind of helped that their manager for this tour also happened to be involved with my previous band, but I would have been there no matter what."

Between his trips on the road with Kiss—and no-doubt inspired in part by the over-the-top reactions that band was receiving night-in and night-out—Bach realized how much he missed playing straight-ahead, no-frills rock and roll. With Skid Row in apparent disarray, he realized it was time to look towards the

BACH IN ACTION

future, and thus after a few well chosen phone calls, Sebastian Bach & Friends were born. On the group's debut disc, *Bring 'Em Bach Alive*, an album that features an array of new and old songs—including such Skid Row faves as *Youth Gone Wild* and *Slave To The Grind* recorded in front of a frothing-at-the-mouth crowd. Clearly, this is a disc designed to capture all of Bach's vintage, straight-ahead rock and roll fury in each and every track. Call it "retro" call it "dated," Bach doesn't care. All he knows is that with his "friends" he feels like he's filling his primary purpose in life—to prove that great rock and roll is still alive and well.

"My arm says *Youth Gone Wild* on it, so I'm going to be singing that song for the rest of my life," Bach said. "There's no reason not to sing songs that I put my heart and soul into all those songs that you've been cranking in your car for the last ten years. It's like, here's a stage, here's a mike, here's a crowd. What song should we do? I think I'll do *18 and Life*, you know? I have a feeling that I'll be in Las Vegas when I'm 75 singing *I Remember You*—just a couple of octaves lower."

"I just wanted to get on stage again and play some rock and roll."



SOVTEK

**SEBASTIAN BACH
HIT PARADER**

It sounds almost absurd to say that Ozzy Osbourne still has something to prove to the rock and roll world. After supplying us all with more than 30 years of precedent-shattering, utterly unforgettable musical moments, what possibly could this legendary heavy metal force still need to prove to either himself or to his devoted flock of faithful fans? But as hard as it may be for some of us to believe, as he slaves away on his latest solo album—his first in nearly four years, and first since the final breakup of Black Sabbath—Osbourne finds his motivational juices running on high. Despite all the he has accomplished, despite producing more than a dozen platinum-selling albums, despite being considered the

sure he shows up on stage when he's supposed to...and making sure that his wife doesn't yell at him.

"I do try to keep Sharon happy," he said with a smile. "She can make my life miserable if I don't do what she thinks is best for me. That's what happens when your wife also happens to be your manager. But I know why she's doing it; she wants to motivate me and make sure that I take what I do seriously. All she says to me when I discuss a project or idea is, 'You better make sure you *really* want to do it.' That's all the conflict we ever have."

Even with Sharon's impetus inducing presence, there were times when it appeared that Osbourne's latest solo offering would perhaps never get done. Four years separated the release of the Oz' previous studio effort, *Ozzmosis*, and his new disc, and as any rock fan worthy of reading this article already knows, *much* happened during those four years. Most notable, of course, was the two-year period Ozzy spent reunited with the members of the original Black Sabbath—Tony

It seems that with the highly successful Black Sabbath reunion (which is rumored to have grossed in excess of \$30 million) reigniting the interest of fans everywhere both in Ozzy's music and heavy metal in general, it would seem as if the world will respond to Ozzy's new disc with a degree of fanaticism that may even surprise this veteran rocker. While he often admits that he doesn't follow the latest happenings on the rock scene on a day-to-day basis, the Oz was extremely aware of the various changes that have taken place in contemporary music during the four year interval that separated his solo album releases. He has, on occasion, openly wondered if his audience might have either grown up or grown away from his style of metallic mayhem. But with the incredible success of the Sabbath tour under his belt, and much of his new disc already completed, Ozzy has begun to show a great deal of anticipation regarding his upcoming release.

"There was a point a few years ago when I really didn't know where I stood and what people thought of me anymore," Ozzy stated. "I knew that they loved Black Sabbath and all the old music—maybe now more than ever before. But I didn't know if they'd be that interested in hearing the new things. I was

OZZY OSBOURNE PLOTTING HIS MOVES

Patron Saint of the entire metal world, in his own mind Ozzy Osbourne indeed does still have some things to prove.

"Every time I release an album or go on stage, I still feel nervous," he said. "You wonder how people will accept you and what you're doing. I imagine that's a good thing, that if you stopped being nervous it would mean that you really didn't care anymore. It's not that I'm really nervous about what I can do, I think I know my strengths and limitations by now, I just want to feel that energy—that's what makes me happy."

There's no doubt that Osbourne should be quite happy with just about everything he's accomplished in rock and roll. Call him a legend, and he acknowledges it with a little shrug of his shoulders. Label him a major influence on an entire generation of rockers and the Oz merely nods his head. In fact, compliments that would make more ego-driven rockers blush are quickly dismissed by Osbourne as little more than a waste of time. It's not like he's blasé or arrogant about his three decades as the Godfather Of Metal—it's just that most of the time Ozzy just doesn't give a damn about that kind of stuff. All he really worries about at this point in his storied career is making sure he creates the best albums he can, making

Iommi, Geezer Butler and Bill Ward. Together this quartet performed in front of over a million fans during their world-wide tours, which included a headlining stint at last summer's Ozzfest, shows that would

prove to be Sabbath's swan song. But now with the Sabs clearly a thing of the past, Osbourne has redirected his abundant energies back to his highly successful solo career, and with heavy metal making a world-wide resurgence in Y2K, the time could never be better for the unquestioned Metal Master to make his triumphant return to the scene.

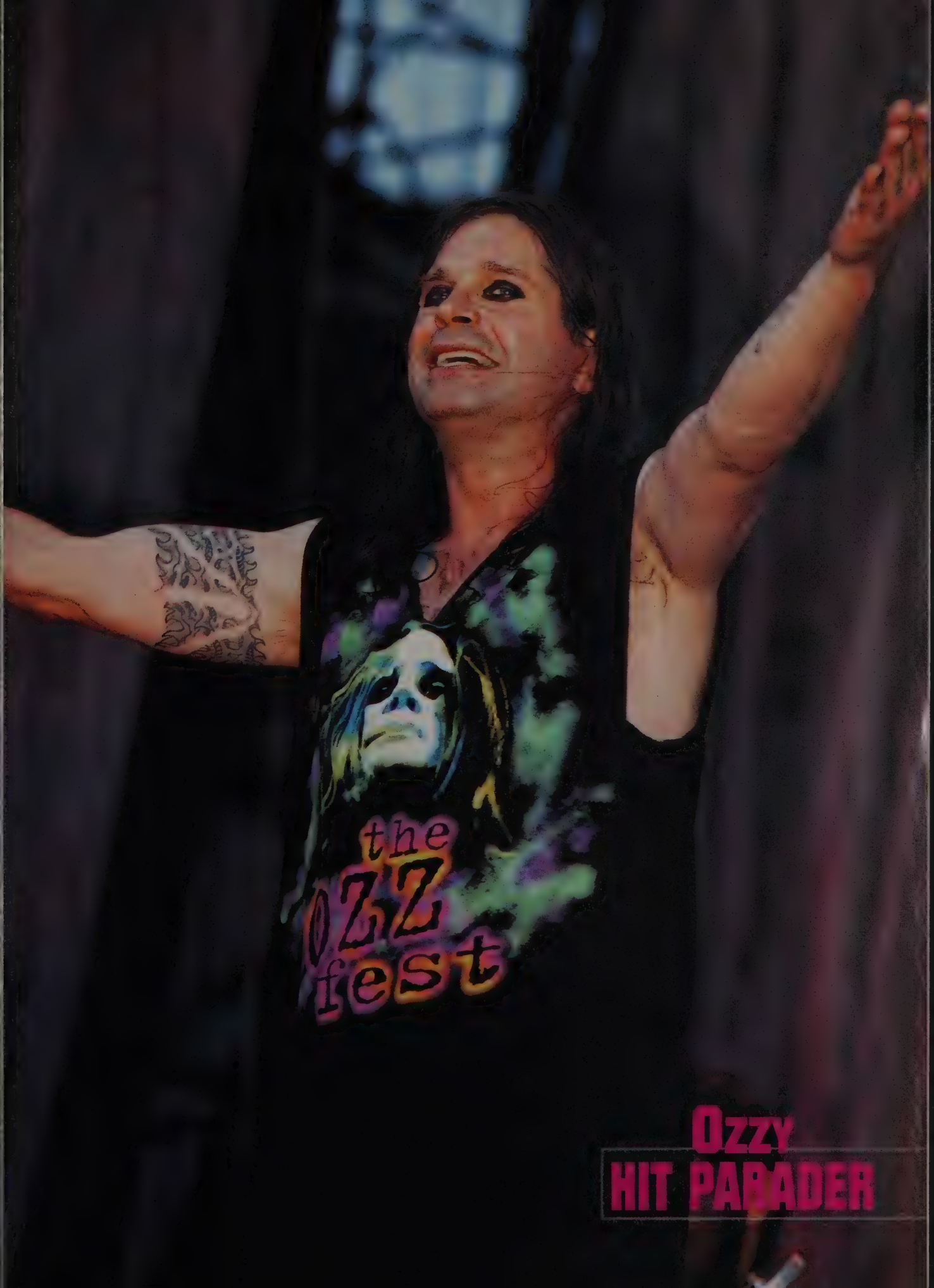
"I believe Ozzy missed making his solo albums," a confidant revealed. "He enjoyed his time with Sabbath—for the most part. And he certainly enjoyed the revenues those tours generated. But he had grown used to the freedom he had as a solo performer. He doesn't need to rely on anyone else for opinions at this stage of his life, and he certainly doesn't need to have any of his ideas rejected by others. That could—and probably did—happen in Sabbath. It certainly doesn't happen when he's on his own."

"Every time I release an album or go on stage, I still feel nervous."

a little worried that a new generation of fans would rather spend their money buying a CD version of *Iron Man* than hearing what I was up to now. What I've come to realize is that they want to buy both, and that's fine with me."

With his Sabbath legacy now forever secured in the minds of the metal masses, and interest in his solo career at an all-time high, Osbourne certainly seems to be at the very peak of his powers. How amazing it is to consider that it was just five years ago that this now 50 year-old rocker announced that he was "retiring" from the rock and roll wars. Now, as we enter a new Millennium, it seems that the entire world is waiting with baited breath to react to whatever Ozzy's next move might be. Sure there'll be an album, and of course there'll be a tour, but it seems a pretty safe bet to state that whenever this metal legend is involved, we had all better be prepared to expect the unexpected.

"It's amazing to me that after all this time I'm still doing new things and playing places I've never been before," Ozzy said. "There were times when you couldn't do certain things on stage because technology simply wouldn't allow you to do it. Now, with all the computer stuff they have, anything is possible, and I plan on taking full advantage of that."



Ozzy
HIT PARADER

SHOOTING STARS

BANDS TO LOOK OUT FOR!

DIRTY DEEDS

One of the favorite mantras of the mid-'90s was "rock and roll is dead." Well, how surprised those folks would be to know that a mere five years later, rock and roll is not only alive, but it's doing damn well for itself. Sure, you've got pseudo-metal acts like Korn, Coal Chamber and Sevendust at the top of the charts. And you've got vintage acts like Iron Maiden, Kiss and Judas Priest all in various states of Y2K readiness, but there's also a new generation of hard rock acts out there who seem to have drawn inspiration from the biggest and the best that hard rock has ever had to offer. Case in point, the band Dirty Deeds, four young Londoners who seem to have had the classic riffs of Zeppelin, Sabbath and Leppard force-fed to them when they were mere pups. As shown throughout their latest disc, **Real World**, vocalist/ guitarist Pete Franklin, bassist Tony Newton, guitarist Barry Fitzgibbon, and drummer Dave Cavill aren't trying to be "retro-cool" nor are they trying to reinvent the rock and roll wheel. All these guys want to do is play some hip-shakin', wall-quakin' music, and on this disc they certainly succeed.

"We're very enthusiastic about the kind of music we play," Newton said. "We're not trying to fit into any category, or anything like that. To us great rock and roll isn't something that is ever out of style."

Real World represents Dirty Deed's second go-round in the music world. Back in 1998 this quartet recorded a stunning debut effort, **Danger Of Infection**, that won them high praise from the often jaded European media, and also garnered the band a series of tours with the likes of Dio, UFO and Iron Maiden. Much was learned both from hitting the road with their heroes, and from visiting such distant ports-of-call as Japan and the good ol' U.S.A. It's all been put to use on **Real World**, where such songs as *Judgement Day*, *Never Give In* and *Cyberbabe* rock with power, conviction and an unmistakable degree of style.

"It's been a great time for us," Newton said. "We've been given some opportunities, and I think we've made the most of 'em. Now, with the new album, we hope to take everything to the next level."



BILLIONAIRE

Continuing on the "rock is alive and well" theme (see accompanying Dirty Deeds story), let us introduce to you a band called Billionaire, a group virtually guaranteed to put a smile on your face and a strut in your step. You see, these Atlanta-based rockers have proudly flown in the face of convention (or at least accepted wisdom) by producing a debut album, **Ascension**; that in style, sound and attitude is the living antithesis of everything year 2000 heavy metal is supposed to represent. With a blatantly good-time attitude, in-yer-face lyrics and high-step-

pin' instrumental virtuosity, in any number of ways vocalist Marc Tompkins, guitarist Rick Beato, drummer Darren Dodd and bassist Walter Busbee seem to be caught in some sort of inter-dimensional time-machine, trapped in '80s-styled pretensions and perversions. But somehow, they manage to pull it off without appearing dated, dusty or even out-of-step with the times. In fact this stuff is more fun than the ol' barrel full of monkeys.

"In the new Millennium, anything goes," said Tompkins. "We think if you like good rock and roll, then you'll like what we're doing. It's not brain surgery we're doing—it's playing stuff that's fun."

Having already toured the nation for a year prior to the release of their first album, these guys have been biting at the bit to get back on the road. They want to show fans from coast-to-coast that you needn't be a rap-lovin', alternative-livin' contemporary music maven in order to play a big role in the ever-changing face of the rock and roll scene.

"We like to play our songs as loud as possible," Tompkins said. "If you have trouble with that, maybe you'd better pass when we come through your town."



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TRANSPORT LEAGUE returns with their third and most dynamic effort yet. With intense riffing and massive hooks, this band knows how to captivate their audience. It doesn't get any better than this! Featuring: "Neck Draft," "Plague Ship" and "Hell Predicted."



TRANSPORT LEAGUE

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 Megadeth
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HARDRADIO NEWS BITES

• Stone Temple Pilots vocalist Scott Weiland is out of jail and ready to rock! After spending the better part of the last six months behind bars following his latest drug conviction, the singer seems clean, sober and more committed than ever to rebuilding his rock and roll career. "It was a strange experience being in jail," he said. "Obviously, it wasn't where I wanted to be, but in some ways it really helped me get my life together. I hope I turned what could have been a very negative experience into something positive."

• Korn have been overwhelmed by the response afforded their recent Sick And Twisted arena tour. With sell-out crowds greeting them at every stop along the band's nine-week tour trail, the Korn guys have once again redefined the role of the Arena Rock Tour in Y2K. One of the most amazing aspects of the tour was that the band's fans helped pick the set list at each and every road stop. "We put something on the internet where fans picked their five favorite songs," said Fieldy. "We took the results and combined them into the set for this tour."

• Megadeth is still looking for a permanent replacement for the recently-departed Marty Friedman. While noted guitarist Al Pitrelli stood in for Friedman during the last legs of the band's Risk world tour, it appears as if Dave Mustaine will look in a different direction before the band re-enters the recording studio. "We all have the highest regard for Marty," Mustaine said. "He was with us a long time and gave us everything he had. We wish him all the best for the future."

THE BLACKEST ALBUM 2

V/A • A TRIBUTE TO METALLICA / CLP 0788

Sequel to Cleopatra's top-selling tribute to METALLICA.

Includes covers of "The Unforgiven", "Enter Sandman", and "And Justice for All".



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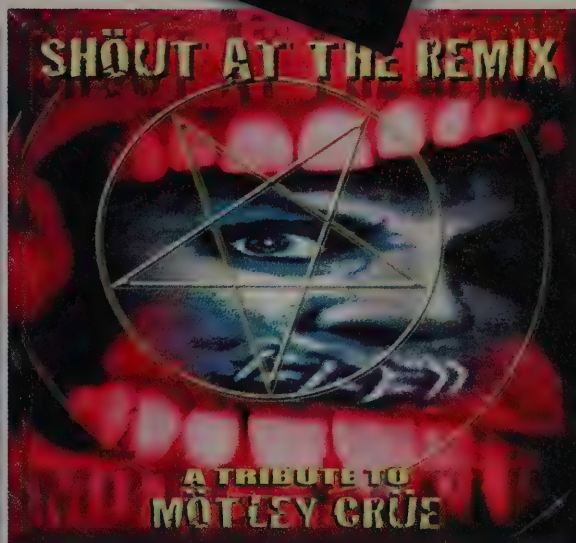
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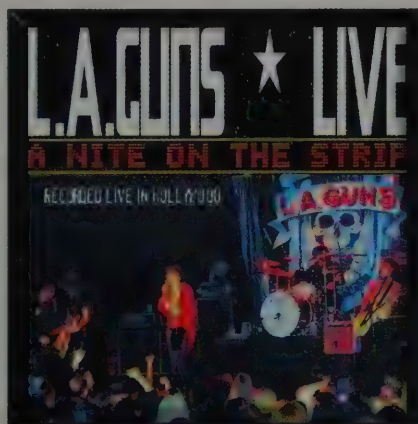
V/A • A TRIBUTE TO QUEEN • TIE YOUR MIX DOWN / 0790

Prepare to rock through this heavy-hitting tribute to rock'n'roll titans, Queen. Featuring amped-up reinterpretations of "Another One Bites the Dust," "We Will Rock You," and "We Are the Champions."



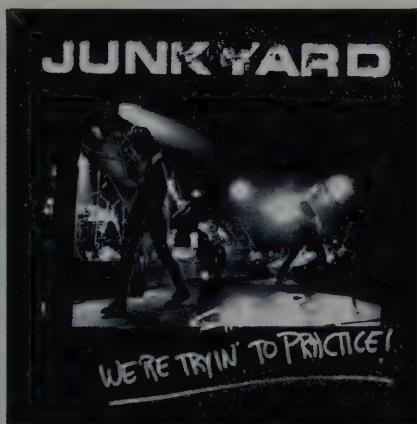
V/A • A TRIBUTE TO MÖTLEY CRÜE • SHOUT AT THE REMIX

CLP 0789 • The latest installment of the Future Sound of Rock Series pits members of Faster Pussycat, Bang Tango, and Total Chaos against industrial legends for a tribute to the band that defined glam metal.



LA GUNS • LIVE! / CLP 0772

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JUNKYARD • WE'RE TRYIN' TO PRACTICE! / CLP 0799

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INDIE REVIEWS

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RATING SYSTEM:

*****EXCELLENT ****VERY GOOD ***GOOD **FAIR *POOR

ROYAL HUNT, *FEAR*

(Majestic Entertainment, 5 Dakota Drive, Lake Success NY 11042;
ph: 516-829-4122)

Royal Hunt aren't a band concerned with trends, styles or fashion statements. On their latest offering, **Fear**, you'd be hard pressed to find a single hip-hop beat or alternative rock reference. Rather, what this Scandinavian band has built its reputation upon is its ability to create intense, majestic, and incredibly *musical* rock albums. While in any number of ways their progressive style is in direct contrast to many Y2K musical approaches, this multi-talented quintet manage to pull off their presentations with both style and purpose. If you've been longing for an album featuring stellar instrumental work, powerful rockers and even a few power ballads, then Royal Hunt is the band for you!

RATING: ****

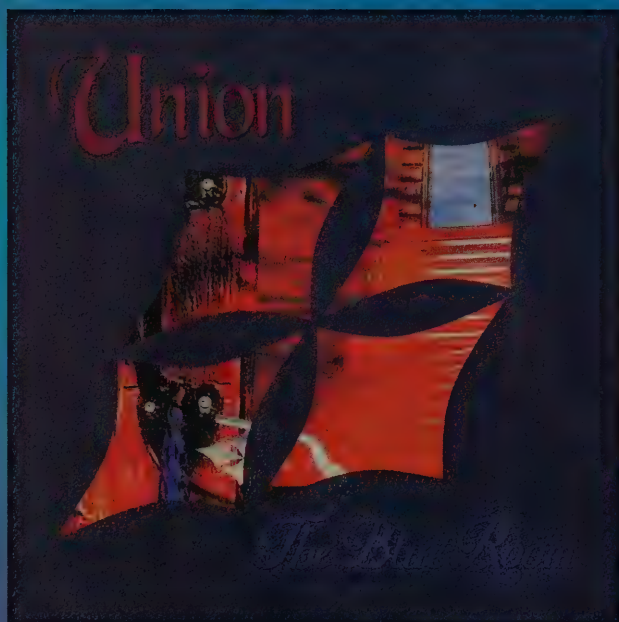


UNION, *THE BLUE ROOM*

(Spitfire Records; e-mail: www.SpitfireRecords.com)

The story of Union is one of those unique rock and roll tales. It involves two major band cast-offs (former Kiss guitarist Bruce Kulick and ex-Motley Crue vocalist John Corabi) who battle back to create a band of their own. **The Blue Room** is the second offering from Union, and if you love the passionate hard rock stylings of bands like Zeppelin and Aerosmith then this is a band worth checking out. Filled with powerful guitar riffs, emotive vocals and songs that stick to your soul, this is that disc that should establish Union as big-time players on the rock and roll scene. No, they may never be as big as Motley or Kiss, but in their own way, Union may be just as good.

RATING: ****



STUCK MOJO, *HVY 1*

(Century Media, 1453-A 14th St., Santa Monica, CA 90404;
ph: 310-574-7400)

Stuck Mojo is a band that's gone through a lot during their career. Over the years his Atlanta-based unit has been the subject of incredible media scrutiny and praise, but often—due to a variety of extenuating circumstances—they've been unable to live up to the lofty expectations placed upon them. Today, apparently revitalized and refocused on their rock and roll cause, Stuck Mojo returns with **HVY 1**, a live disc that presents many of the group's best-known tunes in front of a raucous in-concert crowd. Heavy, infectious and powerful, each track charges like a rhino in heat, once again affirming Stuck Mojo's place in the contemporary rock hierarchy.

RATING: ***



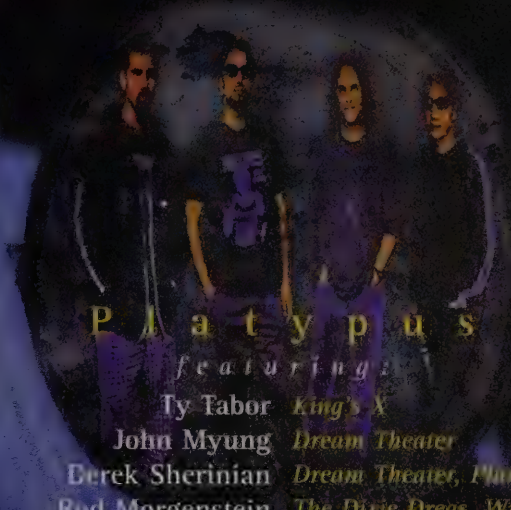
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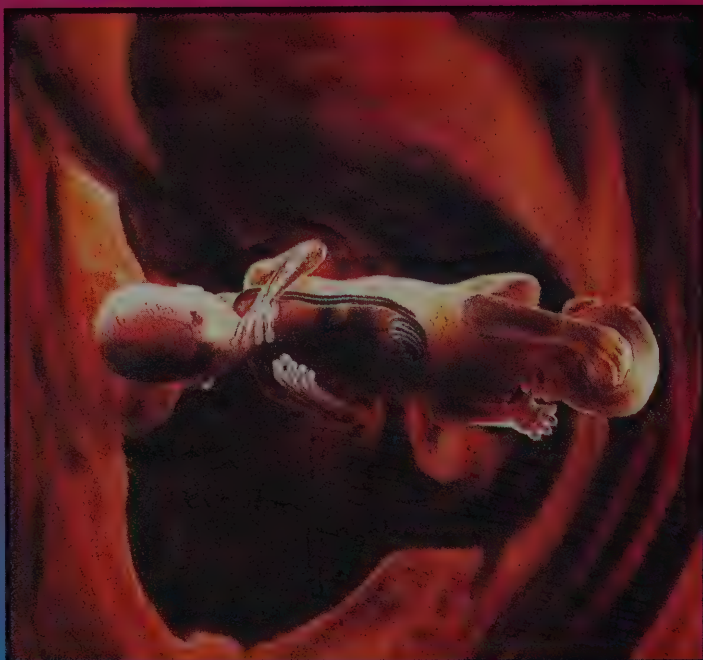


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COALESCE, 012: REVOLUTION IN JUST LISTENING

(Relapse Records, PO Box 251, Millersville, PA 17551; ph: 717-397-9381)

Coalesce are a different sort of heavy metal band. Mixing divergent— and seemingly incompatible— musical elements together, this Kansas City-based unit has created a tough-as-nails sound that fills their latest disc, **012: Revolution In Just Listening**, with a true sonic intensity. Some may view this band's brand of metal chaos is nothing more than industrial noise, while others may view it as a true soundtrack for the new Millennium. Either way, Coalesce has set themselves up as a band destined to leave a lasting impression on the modern rock world.

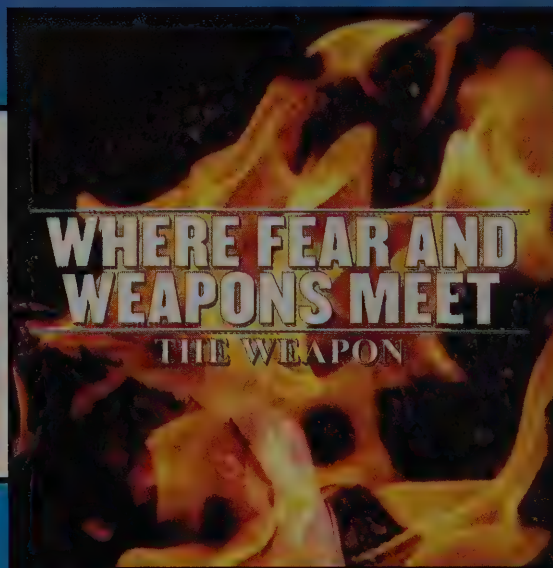
RATING: ***

WHERE FEAR AND WEAPONS MEET, THE WEAPON

(Revelation Records, PO Box 5232, Huntington Beach, CA 92615; ph: 714-375-4264)

Where Fear And Weapons Meet have been making big waves within the hard core community ever since their initial 7" emerged in 1998. Now, with the appearance of their first full-length album, **The Weapon**, this Florida-based band seems primed to unleash a full-scale assault on State-side eardrums. Fast, raw and powerful, the music of WFAWM is a true assault on the sense, the kind of musical attack designed to rattle your nerves and clear out your sinuses with equal ease.

RATING: ***



CRIMSON GLORY, ASTRONOMICA

(Spitfire Records; e-mail: www.SpitfireRecords.coms)

You've got to hand it to a band like Crimson Glory. For nearly 20 years this Sarasota-based unit has survived on the often rugged rock and roll battle field, never garnering significant major label support or major media attention. Yet somehow, some way, this distinctive heavy metal unit has managed to forge ahead, cranking out albums at regular intervals and bringing their unique sound to audiences throughout the world. Y2K finds the CG gang at the top of their game with **Astronomica**, a heavy-duty album that is tinged with both raw power and the kind of transcendental, progressive noodlings that long-time band followers crave.

RATING: ***

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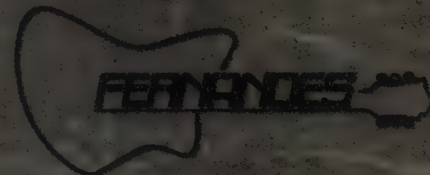


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HIT OR MISS

COMPILED BY THE HIT PARADER STAFF

KORN, *ISSUES*

There can be little debate that Korn has now emerged as the single most exciting, influential and successful band in the entire hard rock world. As displayed on their new album *Issues*, their recent run at fame and fortune has done little to dull the cutting edge sharpness of this group's distinctive rap-tinged metal attack. In attitude and approach this is by far Korn's most daring and explosive collection, serving as a loosely-structured concept disc that delves into the sundry issues that comprise day-to-day life—whether you're a Rock God or a sanitation engineer. Some long-time Korn fans may blanch at the often dark, occasionally disturbing lyrical imagery the band brings forth. But there's no denying the sonic brilliance contained within this So Cal unit's fourth disc.

Grade: A-

METALLICA, *S&M*

These days it seems as if Metallica is the hardest workin' band in show business. Every year they release a new album. Every year they hit the road. Every year their notoriety grows. Certainly the legacy of these Bay Area Bashers will be further enhanced by their latest offering, *S&M*, a double-disc in-concert collection that finds the Metallimen reinterpreting many of their best-known and best-loved tunes with the assistance of the San Francisco Symphony Orchestra. Certainly this constitutes a bold move for a band that's constructed it's harder-than-steel rep on cranking out mega-watt metal anthems, but in Metallica's ever-capable hands, *S&M* proves to be a master stroke.

Grade: B+

ROB ZOMBIE, *AMERICAN MUSIC TO STRIP BY*

You've certainly got to hand it to Rob Zombie. At a time when so many contemporary artists guard their musical output as if it were gold within Fort Knox, Mr. Z seems only too happy to turn over many of his creations so that others can take a whack at putting their own spin on things. On *American Music To Strip By*, Zombie lets loose the likes of Limp Bizkit's DJ Lethal, Rammstein and God Lives Underwater on the tracks that comprised his 1998 multi-platinum effort, *Hellbilly Deluxe*. The results are often astounding. Songs as familiar as yesterday's news suddenly take on an entirely new life, showing the three-dimensional qualities possessed by many of Zombie's best efforts.

Grade: B

MARILYN MANSON, *THE LAST TOUR ON EARTH*

Anyone with ears, eyes and a semi-functioning brain can tell you

about the prominent role Marilyn Manson played in sparking hard rock's late-'90s revival. But many of those same folks can also inform you that over the last few years some of the luster has fallen from Manson's once-shining star. In an effort to reenergize his flagging commercial fortunes, Manson has presented *The Last Tour On Earth*, a live disc that captures many of his best-known tunes as they're performed in front of a highly receptive crowd. Without Manson's visual gymnastics to accompany this live music, however, some of the songs seem to fall a bit flat—especially when compared to their lushly produced studio counterparts. Many will wonder if perhaps making a new studio disc wouldn't have been more of a panacea for Manson's current career woes.

Grade: C+

DREAM THEATER, *SCENES FROM A MEMORY*

For their ardent supporters, Dream Theater have always represented the pinnacle of rock art. Throughout their 15 year



Rob Zombie: American made hits.

career, this unit has constructed some of the most complex and compelling musical masterworks that the rock realm has ever heard. Once again, on their new *Scenes From A Memory*, the DT brigade has pulled out all the stops in their quest to create a majestic rock soundscape. It works. Though some cynics may say that such overwrought sounds are out of step with these rap-metal times, Dream Theater proves that their style of music defies both time and convention.

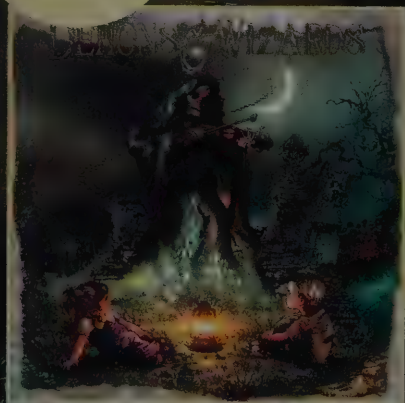
Grade: B

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SONG INDEX

COMPILED AND EDITED BY RENEE DAIGLE

80) FAILURE IS NOT AN OPTION!

81) JANUARY FRIEND

88) FALLING DOWN

90) ONLY GOD KNOWS WHY

FAILURE IS NOT AN OPTION!

BY RENEE J. DAIGLE

It's all about passion, drive and the *friendships* you make along the way to success! Without the pitfalls of being just a "kid"—bands would have never been formed and songs about life never would have been written.

There is something to be said about philosophizing with a songwriter that can leave you—inspired! In the short time that I was able to converse with John Rzeznik from the Goo Goo Dolls, I found myself intrigued by this tenacious rock star!

"I believe our band is caught between a rock and a hard place right now because, we are actually a real band! We play our own guitars and write our own music. I'll be at a radio station doing an interview and then they will play one of our songs, and then, after our song, they will play Britney Spears and then a Green Day song after that! Before you know it, the Backstreet Boys and then a song by Smashmouth. In a way it's really cool, because the (music) lines are being blurred and it's one of those things that I really admire, because I really don't like that factory stuff," Johnny explains.

"I'm convinced that there's some big ol' factory somewhere that they do audio-animatronic things—they build and they teach these guys how to dance and they write these horrible songs in a computer and then just go out there," he says laughing.

"It's bizarre! Pretty soon, I think people are going to be jonesing for some heavy dose of truth!," Johnny declares.

If failure is not an option, then who do you hold as your musical aspirations? He replies, "Paul Westerberg. Because, he's my (big) musical hero! He is to me what Chuck Berry was to Keith Richards, of course, there's no kind of compar-

ison! But, it's that kind of thing that really changed me. Think about it... when someone for the first time picks up a guitar, What's the first thing they say? 'Who do I want to be?' When I was a kid, I wanted to be Ace Frehley, and then I got into punk and then I *had* to be Joe Strummer," says Johnny.

On a more serious note Johnny discloses, "All I want people to know is that our band f#%ked everything up—and we still did it! I just want them to realize that you can't avoid the bulls#\$t, but take it easy and don't worry about it! That you become worried that you won't get your dream and you sell your soul metaphorically, because you want your dream so bad. Be patient—it will happen!"



Johnny: Living his dream!

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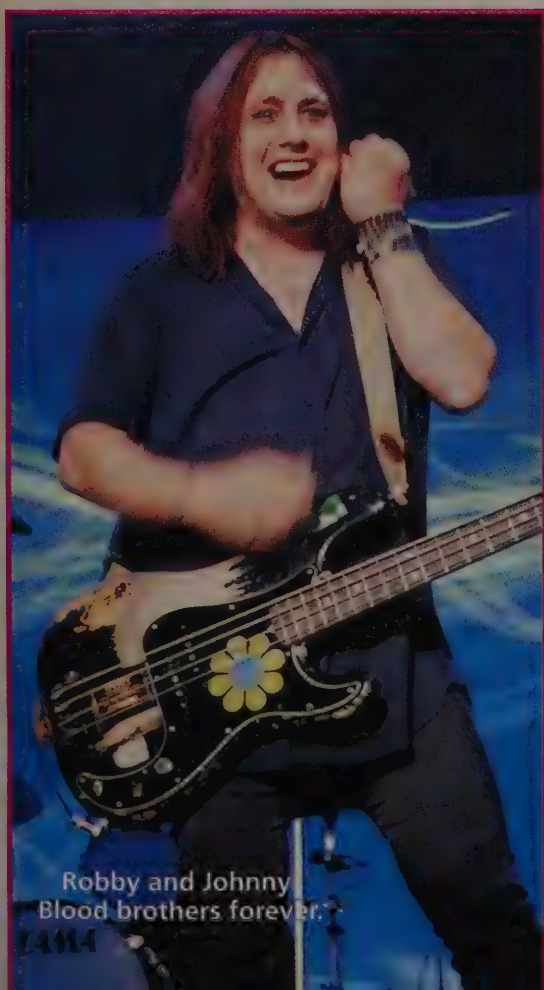
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JANUARY FRIEND

Lyrics written by: Robby Takac
Performed by: the Goo Goo Dolls

Reach
For higher ground
About the way you look
The way you scream out loud
Mind
Just like the last time
It's all the same to me
She said

Chorus:

Let's pretend
My January friend
I'm wantin' you again
I wanna touch you
Every single heart that beats pre-
tend
My January friend
I'm wantin' you again
I wanna touch you
Every single heart that beats
Cry
Don't cry out loud
You've gotta bear your cross
But never dream too loud
And you're tied
Tied to the next time

You realize
Your crimes

Repeat Chorus:

Time stood still
Monday morning yeah...
Showed me what I had to see
It's not the way I thought
It should be
Oh yeah

You're my January friend
You're my January friend
You're my January friend
And every heart that
Beats pretend
My January friend
You're my January friend
You're my January friend
You're my January friend
And every heart that beats
tonight's pretend

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Robby and Johnny
Blood brothers forever.

Petting Zoo



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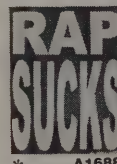
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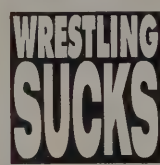
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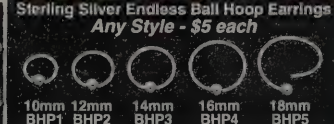
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Shown smaller than actual size

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F2 British F12 Marijuana



Rings \$12

Silver Plated

Sizes: 7-14



Claw Ring

Sizes: 6-13



Ball Chain

Necklaces

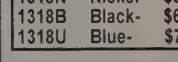
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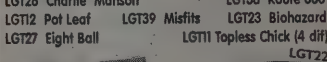


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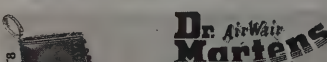
LG139 Misfits

LG123 Biohazard

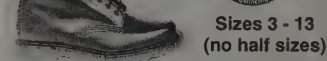
LG111 Topless Chick (4 diff)



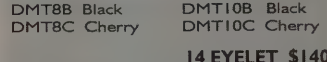
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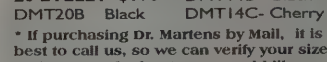
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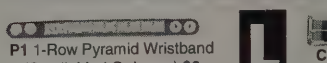
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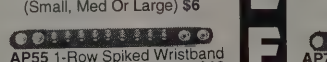
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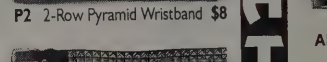
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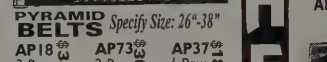
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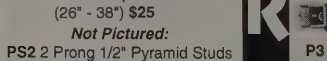
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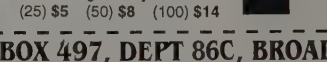
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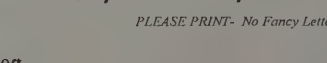
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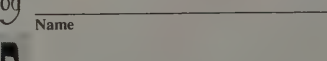
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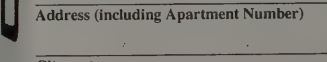
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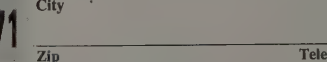
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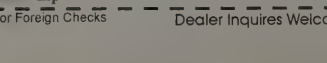
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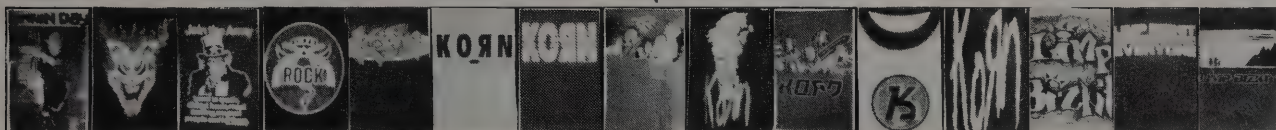
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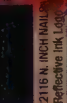
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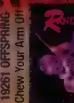
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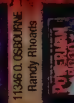
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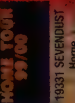





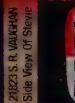






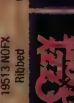
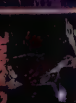


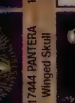


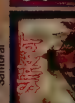




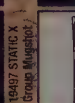





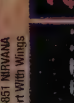





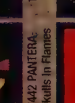
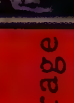


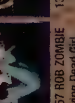
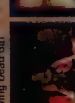


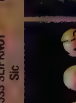


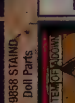


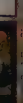
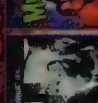


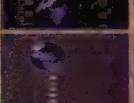



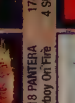


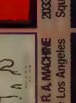


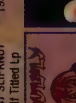


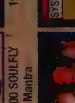






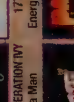
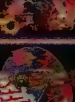



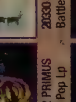


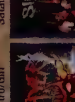








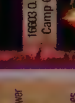


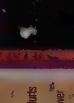
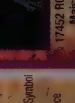


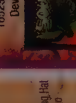


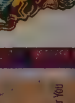


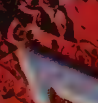


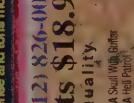
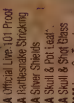
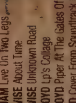
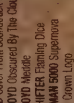
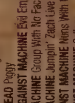
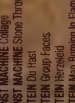
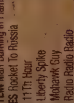
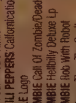
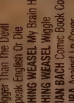
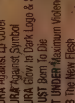
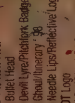
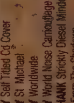
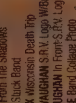
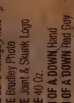


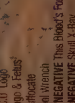




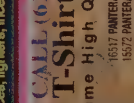
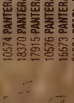
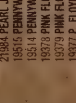
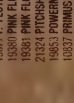
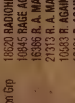
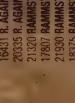
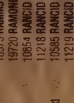
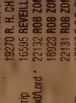
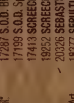
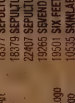



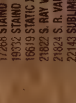
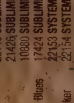


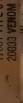
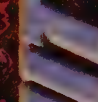















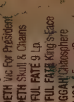
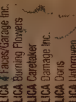
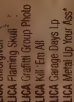
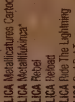
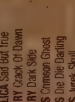
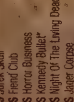
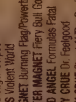
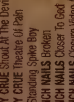
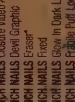
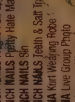
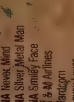
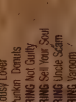
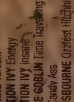
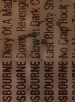
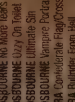
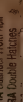
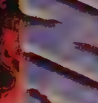


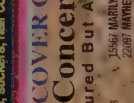
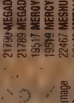
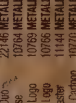
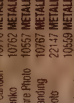
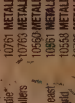
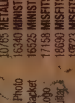
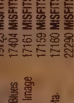
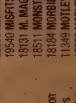
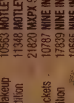
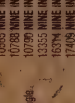
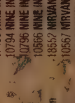
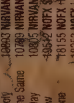
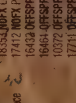
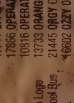


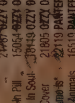
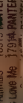
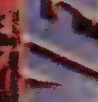











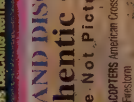
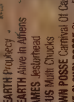
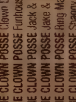
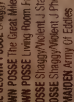
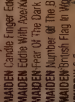
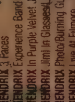
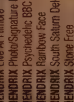
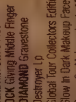
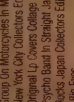
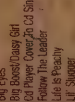
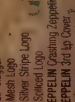
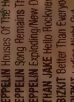
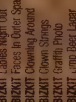
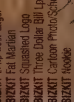
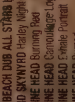
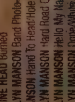
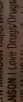
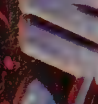




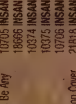
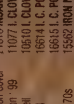
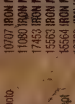
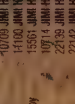
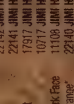
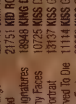
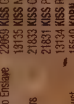
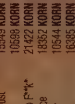



















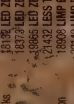















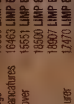
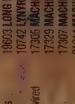
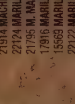
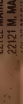
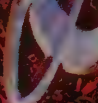




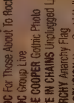
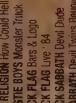
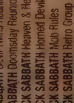
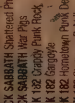
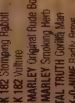
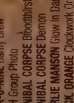
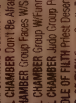
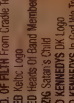
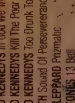
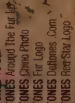
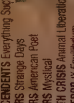
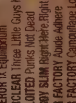
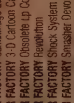
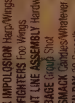
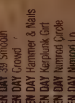





















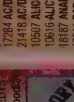















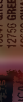








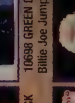


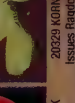


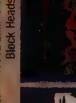


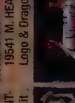




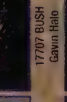


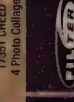


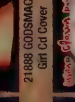


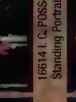


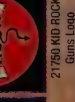


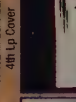






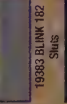




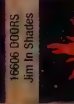



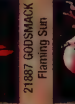




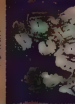




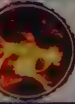


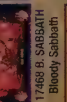




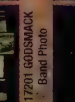


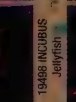
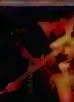





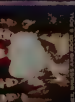


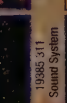
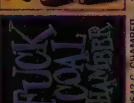




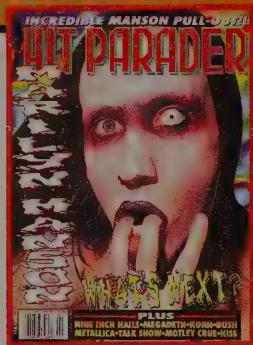


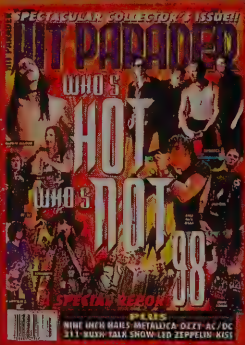




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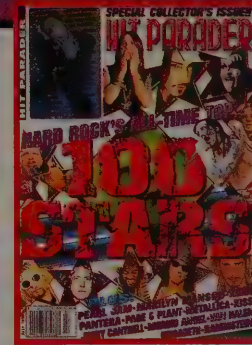
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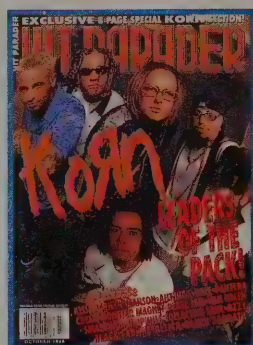
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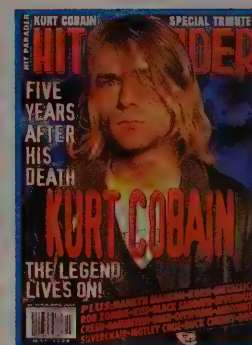
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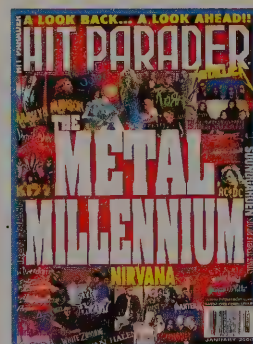
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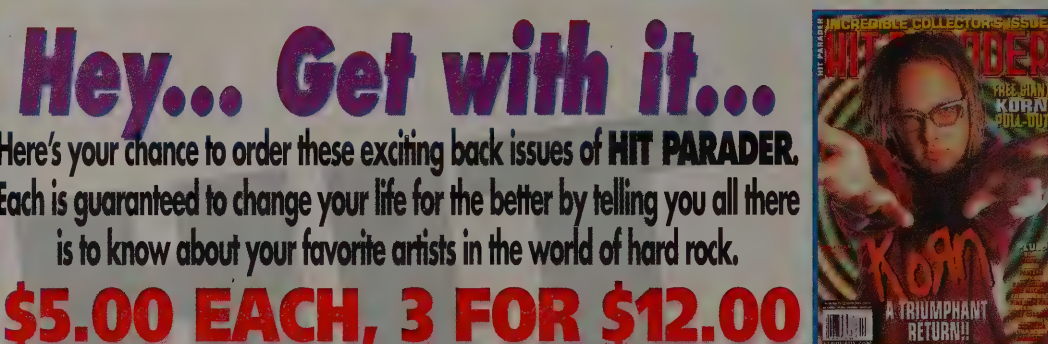
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FALLING DOWN

Lyrics written by: Queensryche
Performed by: Queensryche

Today is just the same
As any other day to me
Walking wall to wall
To pass the time.
I picture what it's like
On the other side
'Cause I'm here on the
Inside of blue, without you.

Day in day out
On and on
I'm missing you

Nothing seems to work as well
My face in the mirror looks like hell.
I think I need to see a doctor.
I watch the slow hand move
Line by line
I can't even think of a word
That rhymes

Day in day out
On and on
I'm missing you

Somedays it feels,
Just like falling down.
Somedays it's easy,
Just like falling down.
Somedays it's real,
Just like falling down.
Somedays it's easy,
Just like falling down.

Day in day out
On and on
I'm missing you.

Somedays it feels,
Just like falling down.
Somedays it's easy,
Just like falling down.
Somedays it's real,
Just like falling down.
Somedays it's easy,
Just like falling down.

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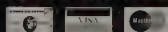
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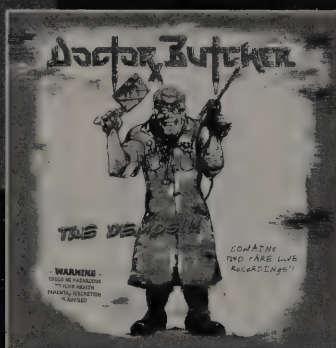
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ONLY GOD KNOWS WHY

Lyrics written by: Kid Rock
Performed by: Kid Rock

I've been sittin' here,
Tryin' to find myself
I get behind myself,
I need to rewind myself
Lookin' for the payback,
Listen for the playback
They say that every man
Bleeds just like me
And I feel like number one,
Yet I'm last in line
I watch my youngest son,
It helps to pass the time
I take to many pills,
It helps to ease the pain
I've made a couple dollar bills,
But still I feel the same
Everybody knows my name,
They say it way out loud
A lot of folks f**k with me,
It's hard to hang out in crowd
I guess that's the price you pay,
To be some big shot like I am
Outstretched hands
And one night stands,
Still I can't find love

And when the walls come tumbling down
I will always be around

And when the walls come tumbling down
I will always be around

People don't know about the things
I say and do
They don't understand about
The relationship
I've been through
It's been so long, since I've been home,
I've been gone,
I've been gone for way too long
Maybe I've forgot all the things I miss
Oh somehow
I know there's more to life than this
I said it too many times,
And I still stand firm
You get what you put in,
And people get what they deserve
Still I ain't seen mine,
No I ain't seen mine
I've been giving' I just ain't been getting',
Been walking that there line
So I think I'll keep-a-walkin'
With my head held high
I'll keep movin' on,
And Only God Knows Why

Only God, Only God,
Only God Knows Why
Only God Knows Why,
Only God Knows Why

Take me to the river,
Take me to the river

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VHS-689	- Scorpions - World Wide Live Tour (1984/85)	\$30.00
VHS-820	- Scorpions - Crazy World (Live in Berlin '90) 75 min	\$29.00
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VHS-372	- Sex Pistols - Filth and Fury (live '77-'78)	\$30.00
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VHS-596	- Stevie Ray Vaughan - Live in Japan 1985	\$35.00
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Abstract

Gearing Up

MEGADETH

BY ROBERT PARKER

As almost any rock and roll fan old enough to remember the Golden Age of '80s metal can tell you, things haven't always been sweetness-and-light in the relationship between Megadeth's Dave Mustaine and his former bandmates in Metallica. While in recent years a sort of mutual admiration society has developed between these two heavy metal institutions, back in the early '80s when Dangerous Dave first split (or was fired—depending on whose story you listen to) from the Metallimen, his dealings with Lars Ulrich and James Hetfield were usually strained... to put it mildly. All-too-often it seemed as if a pervasive anger filled both sides in this seemingly never-ending battle—often fueling their verbal diatribes with enough vitriol to power an album's worth of headbanging anthems. How ironic it is then, that it was a casual remark made by Ulrich in regard to Mustaine's recent musical output that has served as the motivation behind the title of Megadeth's latest album, **Risk**.

"Lars said something about our last album," Mustaine said. "He said he wished that I would take a few more risks, and I said sarcastically, 'If he meant kissing my guitar player, no thanks.' Then I thought about it and it seemed pretty appropriate to call the album **Risk** since, after all, the band is called Megadeth, and we aren't afraid to take chances."

At first listen to the material contained on Megadeth's latest metal magnum opus, some long-time fans may openly wonder about some of the "risks" taken by vocalist/ guitarist Mustaine and bandmates Marty Friedman (guitar), who was recently replaced by Al Pitrelli (formerly of Alice Cooper, Savatage), David Ellefson (bass) and Jimmy DeGrasso (drums). While such tunes as *Insomnia*, *Prince Of Darkness* and *Crush 'Em* all possess that characteristic degree of Megadeth "crunch," they also display a somewhat surprising degree of Y2K philosophy and execution. Mixed among the expected heavier-than-thou guitar licks and to-hell-and-back vocals are more-than-a-smattering of techno bleeps, electronica bleats and orchestral blops. It all adds up to one heck-ova interesting listening experience.

"I think that a song like *Insomnia* is definitely something that people aren't going to expect," Mustaine said. "It was inspired by a lot of the English rave bands like Prodigy and Republica, but at the same time, it's pretty heavy. It's a really tongue in cheek song about the narcoleptic haze I spent my life in during the '80s. It's talking about insomnia, but it's not something that's necessarily psychologically induced. It could be chemically induced, as well. Especially the part that goes, 'I know they're out there.' That's a little psychotic, and it's something that anyone who has ever been into staying up all night partying can relate to. They'll know the exact feeling I'm talking about."

Whether or not fans can instantly relate to Mustaine's lyrical message, the fact is that few song writers in the contemporary music realm seem to have a more insightful grasp on both contemporary society and on the rock medium itself than Dangerous Dave. Throughout **Risk** Mustaine delves into the various states of the

human condition, continually providing his pithy commentary and intriguing analysis amid the band's thundering guitar crescendos. But before any of us believe that Megadeth's ninth disc is just another in their fine line of sturm-und-drang hard rock collections, Mustaine is understandably anxious for everyone to acknowledge the deviations in form the Megamen have taken this time around.

"We are heading in a much more melodic direction with this album," Mustaine said. "We've played fast and furious for so long that I think we would be painting ourselves into a corner if we continued to do that. We can't make **Rust In Peace** for the rest of our lives and think our fans will understand that. We've been able to constantly grow, and at the same time all of our records have gone either gold or platinum, and I'm extremely proud of that."

Certainly Megadeth's string of album achievements stands as glowing testament to the power and the passion housed within Mustaine's musical soul. Even when he stretches the bounds of his artistic vision, as he has done throughout **Risk**, the fundamental strength that has long-served as the foundation of Megadeth's appeal is still very much in evidence. But over the years, while Mustaine's music has stayed unwaveringly true to the metallic cause, his most readily available points-of-reference have radically changed... for the better! Once fueled by drugs and drink, today's clean-and-sober version of Megaman has turned both more inward and more outward in his search for artistic inspiration. And whether the subject be politics, love or hockey, Mustaine and his men bring every ounce of energy they have to their latest musical "party."

"This is one of those records that you can listen to on the first spin and sort of get it," Mustaine said. "But you have to listen to it a few times to hear everything. That's what worked so great for us. **Risk** was one of the records we had the most fun making and I think that comes across—it continues to come alive every time you play it. At one point in my life I wrote lyrics in order to keep from going insane on a four-day bus ride, now I write songs like *Crush 'Em* because I love hockey. I go to a lot of Phoenix Coyotes games, and I got sick of them playing *Rock And Roll Part II* by Gary Glitter after every goal. My goal was to write a song that was both celebratory and inspiring."

In addition to serving as the National Hockey League's new theme song, the aforementioned *Crush 'Em*, also brought Megadeth into the spotlight last summer when it was featured in the movie *Universal Soldier: The Return*, starring Jean Claude Van Damme and pro wrestler Bill Goldberg. The band even went so far as to make a guest appearance with Goldberg on the TNT Network's *Monday Nitro* wrestling program—with admittedly mixed results. The sound system wasn't great, and with their limited time on TV, the Megadudes had to overcome some notable difficulties with a decidedly non-metallic crowd. Still, as always, Megadeth survived and conquered.

"That was a very interesting experience," Mustaine said with a smile. "But you've got to take chances every once in a while—you've got to take the risk."

"After all,
this band
is called
Megadeth;
we aren't
afraid to
take
chances."



DAVE MUSTAINE
HIT PARADER

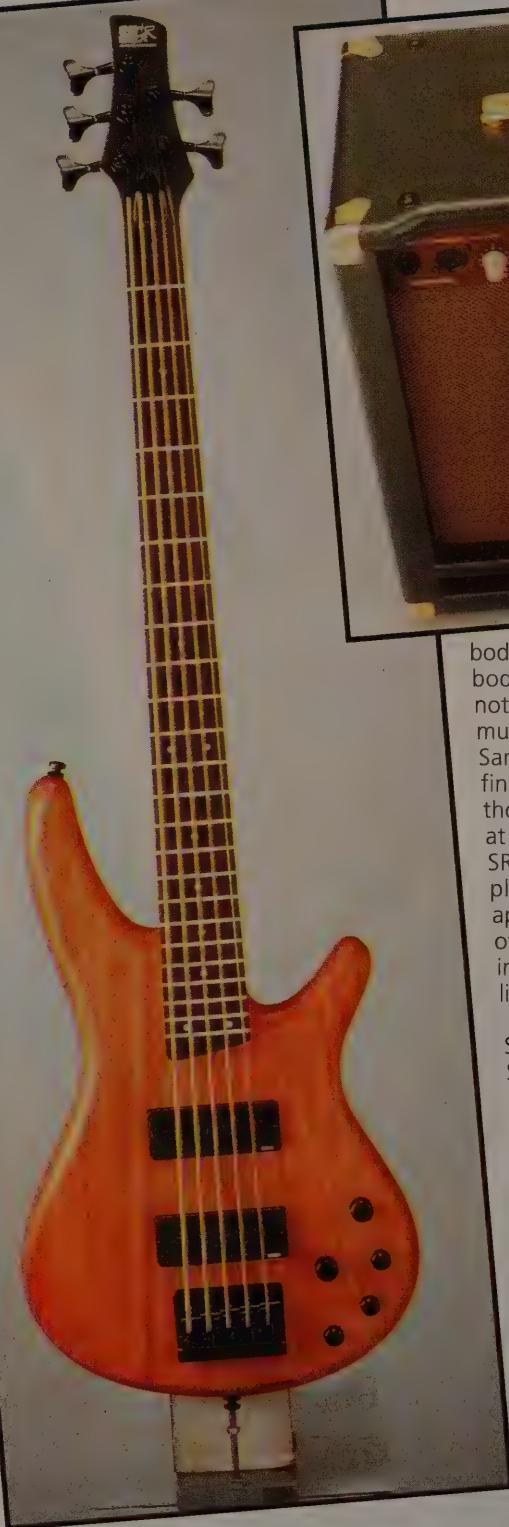
THE LATEST GEAR INSTRUMENTAL

BY MICHAEL SHORE

Ibanez has been making high-quality, low-priced guitar and bass gear for years now, which is why we've been featuring them in this space for years. And they've done it again with a product that tackles the always thorny problem of amplifying an acoustic guitar, something even hard rockers have to deal with if they play anything in the vein of classic ballads by metal gods ranging from Zep to Metallica.

Ibanez calls its new Troubadour TA25A the only dedicated acoustic guitar amp under \$300 with reverb, a chorus with speed control, and two discreet channels for guitar and vocals including balanced XLR and balanced/unbalanced quarter-inch mic inputs. This 25 watt beauty also has a 10 inch custom-made Ibanez speaker, with tweeter no less, and its active 3-band EQ has sweepable midrange control, and smooth baxhandall-type bass and treble controls that can also be used to reduce rumble and feedback. All of these components are matched with a ported, closed-back cabinet for full and accurate reproduction of the guitar tone. The mic options allow for a variety of pure-guitar or small-club guitar/vocal uses; the XLR is affected by the reverb but not the chorus or EQ, so there's also some independence between the settings for guitar and voice. All that for \$299.99 list.

Ibanez also has good news for hard-rocking bassists: it's expanded its popular Soundgear line of bass guitars with the new SR480 and SR485, which bring highend sound and looks to the mid-price range. Both basses have the dark, shiny, expensive look of an "oil-



finished" wood body... because they have mahogany bodies that are oil-finished. "We noticed more and more of our heavy music artists like Fieldy of Korn and Sam Rivers of Limp Bizkit playing oil-finished basses," says Ibanez, "But those rich dark looks usually come at a somewhat rich price. The new SR480 and 485 are great ways for players to get something approaching the looks and sound of a boutique bass without breaking the bank—to play heavier at a lighter price."

The 4-string SR480 lists for \$699.99, the 5-string SR485 for \$799.99. Along with their oil-finished mahogany bodies, both have 5-piece "all-access" maple/wenge necks, rosewood fingerboards with 24 medium frets and pearl dot inlay, die-cast bridges, black hardware, EQB 3-band tone control systems, and two Ibanez passive-electronic pickups—the 480 has an IBZ DXP at the neck and an IBZ DXJ at the bridge, and the 485 has two IBZ DX5's.

For more on these and Ibanez's many other guitars, basses and effects write: Ibanez, c/o Hoshino, 1726 Winchester Road, P.O. Box 886, Bensalem, PA 19020.

LY SPEAKING

Sabian's newest "Signature Series" cymbals are two pairs of hi-hats designed with David Garibaldi, the outstanding jazz-rock drummer who made his name with the horn-laden Bay Area band, Tower of Power. The 13-inch Garibaldi Jam Master hi-hats and 12-inch Garibaldi Jam Master mini-hats not only offer precise sticking with crisp projection and high definition—they both also offer a unique "reversible" feature, where you can switch the top and bottom cymbals to make each pair, in effect, two pairs in one. The Jam Master hats have a low-profile medium-weight top, the sort of cymbal usually on the bottom of a hi-hat pair, while the normal bottom cymbal is extra-heavy for added tightness and projection with a warmer, funkier feel. Reversing them gives a louder, brighter sound. The mini-hats have a flat medium-heavy top and an unlathed medium-heavy bottom with an oversized bell; they are super-fast and cut like crazy with extreme punch and clarity, delivering maximum sound with minimum size. Reversing them



tightens and brightens the sound a bit. For more on these and Sabian's many other cymbals write: Sabian Ltd., Meductic, New Brunswick, Canada E0H 1L0



Audio Technica's new PRO 400 wireless system has the same flexibility of its PRO 100 series, delivering "weird sound" with wireless freedom, with the enhanced performance of features like true diversity reception and UHF operation. True diversity reception means two completely separate RF stages to protect against dropouts and crosstalk, and UHF operation offers higher resistance to interference. The PRO-R4 receiver also has an adjustable squelch to further reduce interference. All transmitters have dual-power battery-save switches, and the handheld transmitter has a HI-ENERGY dynamic mic for better articulation. The PRO 400 series has 4 models: the PRO 451G Guitar System (\$550 list) with ATW-T51 UniPak transmitter and AT-GCW guitar cable; the PRO 451H headworn-mic system (\$640 list) has T51 UniPOak and PRO 8HECW hypercardioid dynamic mic; the PRO 451L (\$540 list) is a lavalier mic system with the T51 UniPak and AT831CW cardioid condenser lavalier mic; and the PRO 452 handheld mic system (\$579 list) has an ATW0T52 handheld unidirectional mic/transmitter. For more information write: Audio-Technica U.S. Inc., 1221 Commerce Drive, Stow, OH 44224-1760.



Legendary effects maker Electro-Harmonix has reissued its Small Clone Full Chorus pedal, which was a favorite of the late Kurt Cobain of Nirvana. The pedal has a rich analog chorus sound with a distinctive tone that sets it apart from other chorus units; a simple to use depth switch and rate knob can create doubling effects, ringing 12-string-style sounds, and Leslie-like whooshes. The solid nickel steel case recreates the design of the highly collectable original EH pedals of the 70s, and it operates on an AC adaptor or a single 9-volt battery. Made in the USA, the Small Clone lists for \$106.00. For more on this and the many other Electro-Harmonix effects write: Electro-Harmonix, 20 Cooper Square, New York, NY 10003

VIDEO VIEW

THE BEST IN
HOME ENTERTAINMENT

BY ANNE LEIGHTON

Marilyn Manson: *Demystifying The Devil* is one of the best long-form metal home videos ever made, as this is an unauthorized biography of a famous rock star, and not a promo project hyped by the record companies. *Demystifying* is a fun viewing as it represents everything that is puerile and obnoxious about our genre. This superb rockumentary features interviews with Brian Warner's friends in Florida, plus candid looks at Marilyn Manson in public (\$19.95/Rock Docs Inc., 5478 Wilshire Blvd., Suite 400, Los Angeles, CA 90036; <http://www.mansonvideo.com>).

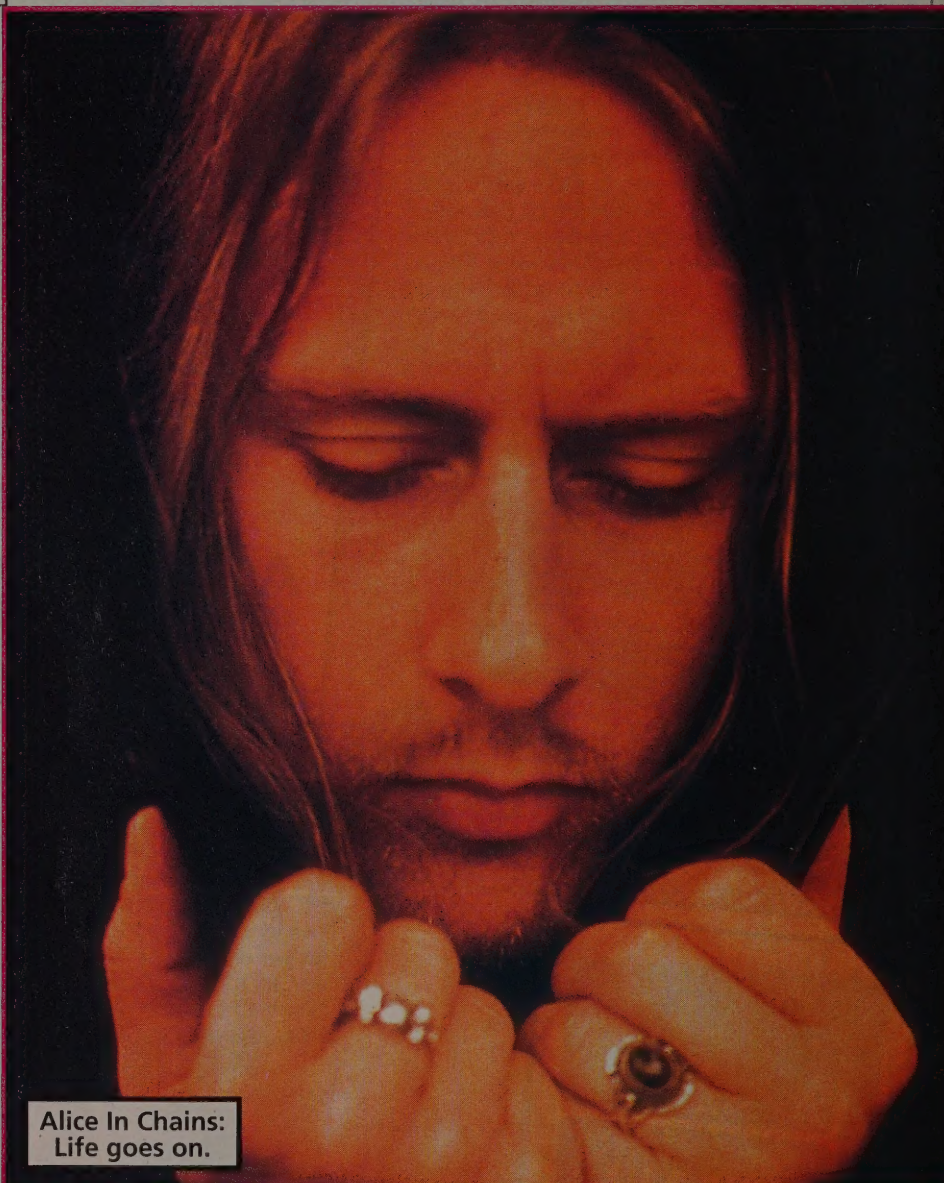
There are other home video projects available from a variety of rockers. Alice In Chains' CD-Rom, **Music Bank** includes tracks from the album of the same name, plus a game—the Journey, videos and interview clips (Sony Music Video)... Van Halen through the years with David Lee Roth, Sammy Hagar and Gary Cherone offers insight in the performance styles of the talented frontman who've worked with the band. (DVD-\$24.99/Warner Reprise Video)... There's two DVDs from one of Eddie Van Halen's favorite guitarist—Eric Clapton—**Clapton Chronicles** and **A Benefit for the Crossroads Centre at Antigua** (DVD-\$24.99, VHS-\$19.98/Warner Reprise Video)... And Madonna's *The Video Collection '92-'99* includes the very frisky *Beautiful Stranger* from the movie, **Austin Powers: The Spy Who Shagged Me**. (\$24.99/VHS-\$19.99/Warner Reprise Video)... Kiss' **Detroit Rock City** is now on home video and DVD, too! (New Line)... He's not a rock star, but with Andy Kaufman mania streaming thru the streets of America, you might enjoy the antics of the comedian who inspired the movie, **Man on The Moon**. Check out the video, **Andy Kaufman: The Midnight Special (The Original)** on DVD for \$19.98 and VHS for \$12.98 (Sony Music Video).

Limp Bizkit's leader Fred Durst is direct-

ing a suspense thriller for Warner Bros. pictures, **Nature's Call**. Folks say it's a cross between **The Breakfast Club** and **The Game**... *Video View* would like to thank Hollywood for finally becoming unpredictable! Now in production is a film called **Metal God**. It's about Ripper Owens, the current lead singer of Judas Priest. All of the major studios have shied from rock films—especially metal films—as projects on music usually don't make big dollars. In addition, **Metal God** has very strange casting with a kid who never sang for his supper

about a classical composer-turned high school teacher, **Mr. Holland's Opus**.

Even before **Metal God** went into production, the film industry has been making strides to create films for metal fans. And fans have also been taking helm of the film industry by creating their own projects. **Blair Witch Project**, which is now out on home video (R.E.D. distribution), was one of the most inexpensive blockbusters ever created. Although action shots shook, the film quality was of the most hi-tech nature that one can achieve. Ironically, the "film" used was



Alice In Chains:
Life goes on.

portraying Owens. Former rapper and underwear model-turned actor Mark Wahlberg portrays a rocker whose dreams come true. Weirder still are supporting actors in the cast—the 30-something year old Jennifer Aniston as Wahlberg's girlfriend and hair band guy Bret Michaels as a dude. Even stranger is that this project will be helmed by the director of the beautifully crafted film

not even film but a computer code called "i-film." This sped up the project's editing process and also gave better clarity to the images in the film. (The shakiness of the movie was obviously deliberate as the director chose to use a hand-held camera.) With TV shows and film costs going skyhigh, savvy producers are improving their budget these days by using "i-film" more and more.



10 cc

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